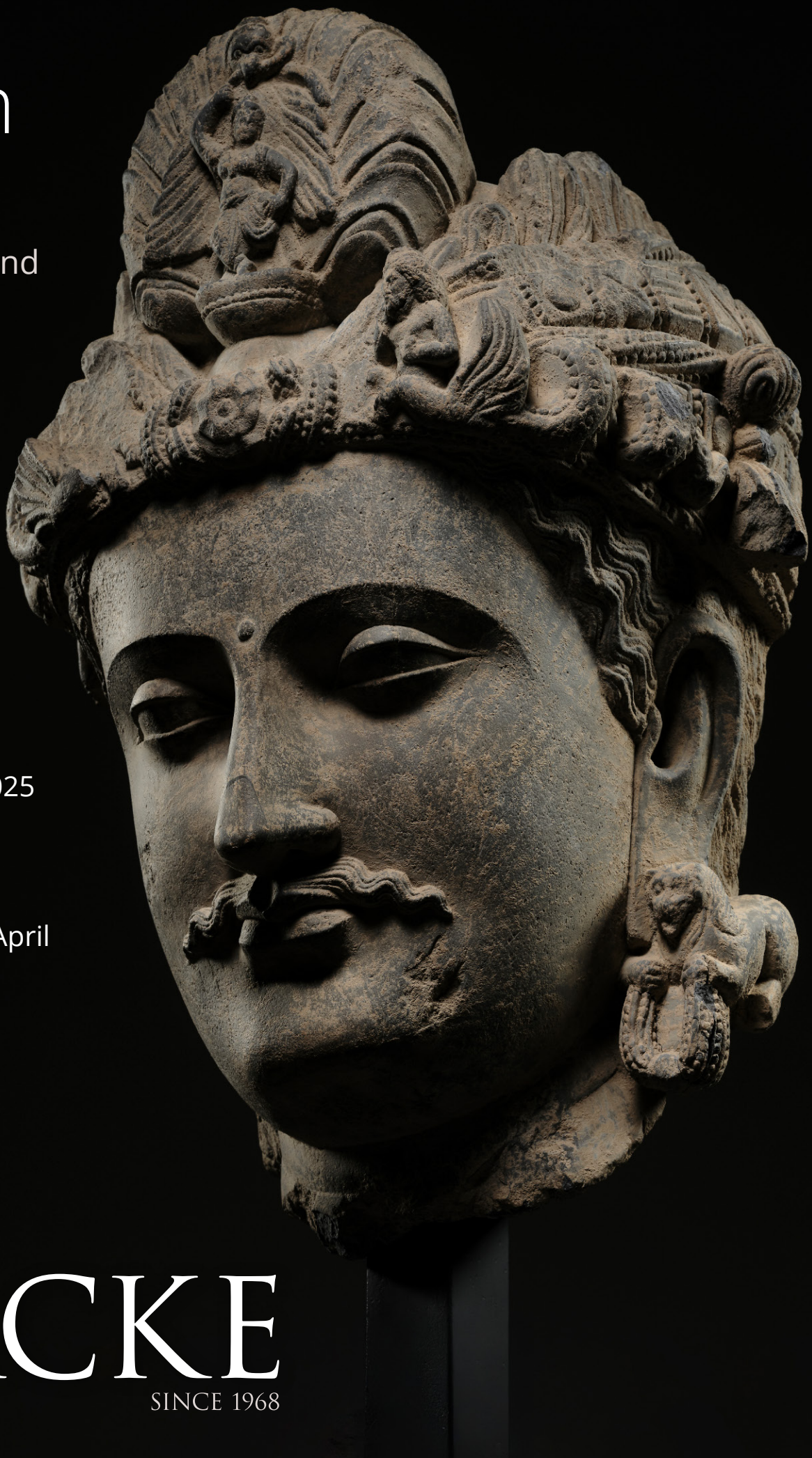
Fine Asian Art

Buddhism and Hinduism



TWO-DAY AUCTION

10–11 April 2025

Flagship
Live Auction
Thursday, 10 April
Lots 1-269

ZACKE

SINCE 1968



Provenances

Museum Deaccessions

The Zelnik István Southeast Asian Gold Museum, Budapest, Hungary
The Carnegie Art Institute, Pittsburgh, USA
The Al Thani Foundation, Paris, France

Historic Gallery and Dealership Provenances

Robert Hatfield Ellsworth (1929-2014), New York, USA
Ching Tsai 'CT' Loo (1880-1957), France and USA
Frank Caro (1904-1980), USA
Francesca Galloway, New York, USA
Michael Goedhuis, New York, USA
Robert Hall, London, UK
Gallery Ilunga, Ghent, Belgium
Bluett & Sons, London, UK
Ralph M. Chait Galleries, New York, USA
Berwald Oriental Art, London, UK
E & J Frankel Ltd., New York, USA
Galleria La Balaustra Antichita, Bologna, Italy
Spink & Son, London, UK
Leonardo Vigorelli, Bergamo, Italy
Ben Janssens Oriental Art, London, UK
Jules Speelman, London, UK
Alexander Goetz, Gallery 101, Indonesia
Jean Lostalem, Galerie Slim Bouchoucha, Louvre des Antiquaires, Paris
René Jacquerod, Switzerland
Bernard Le Gall (b. 1948), Galerie Arts et Civilisation, Quimper, France
Sear Hang Hwie Pao, Pao & Moltke Oriental Art, Toronto, Canada
B.C. Galleries, Australia
Shirley Day Asian Art, USA
Galerie Asboth, Vienna
Hugh M. Moss Ltd., Hong Kong
Galerie Kevorkian, Paris, France
Gerard Hawthorn, UK
Alan and Simone Hartman, New York, USA
Galerie Carré des Antiquaires, Versailles, France
David Aaron Ltd., London, UK
Gallery Falmange, Brussels, Belgium
Katharine House Gallery, Marlborough, UK
Jonathan Tucker & Antonia Tozer Asian Art, London, UK
Gordon Reece Gallery, London, UK
Joel Cooner Gallery, Dallas, Texas, USA
Galerie Hioco, Paris, France
Frédéric Rond, Indian Heritage, Paris, France
Raymond G. Handley (1923-2009) and Marsha Vargas Handley, Xanadu Gallery, San Francisco
Galerie Mouhot, Bangkok, Thailand
Mandala Fine Arts Ltd., Hong Kong
Henry Moog (1938-2012), Atlanta, Georgia, USA
Hisazo Nagatani (1905-1994), Nagatani Inc., Chicago, USA
Dr. Gerald Weisbrod and Michael B. Weisbrod, New York & Toronto

Provenance list continues on the inside back cover ▸



Fine Asian Art,
Buddhism and Hinduism

CATALOG FAS0425

TWO-DAY AUCTION

10 - 11 April 2025

DAY 1

Flagship Live Auction I Lots 1-269

Thursday, 10 April 2025, at 11 am CET

DAY 2

Live Auction Online Catalog I Lots 270-686

Friday, 11 April 2025, at 11 am CET

EXHIBITION

31 March - 9 April 2025, Monday – Friday 10 am – 6 pm
as well as by appointment

GALERIE ZACKE
Sterngasse 13 . 1010 VIENNA AUSTRIA

ZACKE
SINCE 1968

Tel +43 1 532 04 52 Fax +20
E-mail office@zacke.at

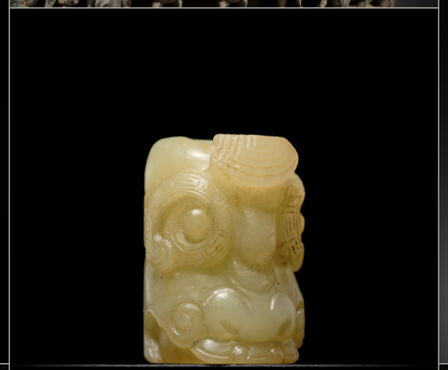
www.zacke.at

AUCTION DAY 2

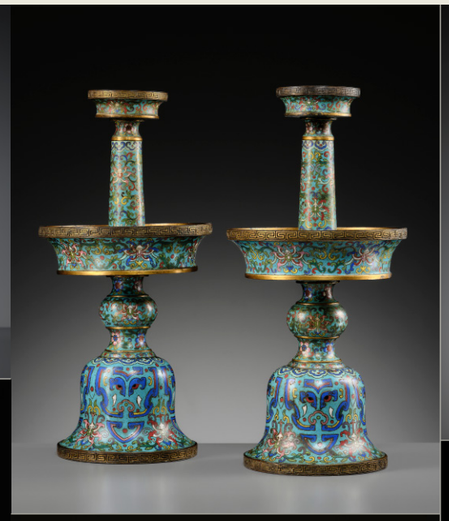
Friday, 11 April 2025, at 11 am CET

Lots 270-686
ONLINE CATALOG
www.zacke.at



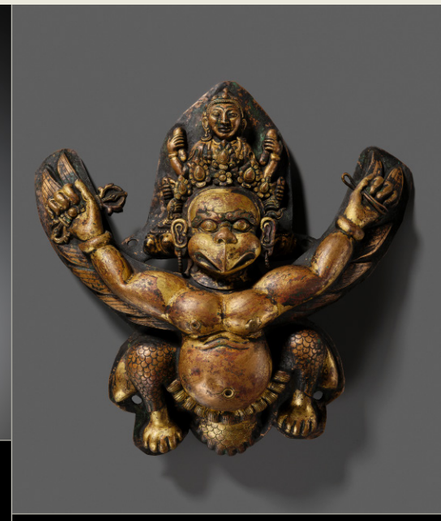





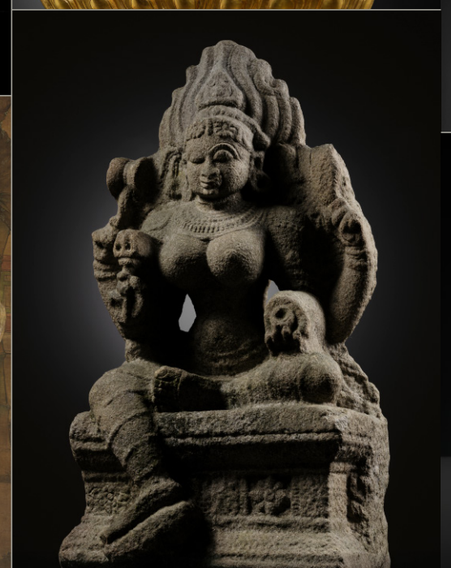













IMPORTANT INFORMATION

According to the general terms and conditions of business of Galerie Zacke Vienna, Founded 1968, SZA Versteigerungen & Vertriebs GmbH, 1010 Wien, online at **www.zacke.at**

ABSENTEE BIDDING
Absentee bids are carried out under the regulations of the terms of business of Galerie Zacke, SZA Versteigerungen & Vertriebs GmbH, which requires written submission of your purchase limit. Orders without purchase limits cannot be processed.
Only the submitted lot number of the auction lot is binding for the processing of the absentee bid. The place of jurisdiction is Vienna, Austrian Law and Austrian jurisdiction are exclusively applicable for all legal questions arising from the business relationship. Absentee bids for this auction will be accepted until the day of auction by 10:00 a.m. We regret that absentee bids received after the time stated above will not be processed until after the auction.

PLEASE SEND ABSENTEE BIDS FOR THIS AUCTION TO:
Fax: +43 1 532 04 52 20 or
Email: **office@zacke.at** or
Mail: Galerie Zacke, Sterngasse 13, 1010 Wien, Austria, Europe

WE ACCEPT THE FOLLOWING METHODS OF PAYMENTS:
- Cash
- Certified or personal check
- Bank transfer (please inquire to receive our bank account information)
- Credit card (Visa, MasterCard, Amex) up to EUR 5.000 - higher amounts require prior approval and are subject to service fees

TELEPHONE BIDDING
It is generally possible to bid by telephone during the auction. Please fill out the absentee bidding form enclosed in this catalog and include your telephone number at which you can be reached during the auction. In the "bid in euro" column please write "TEL" and then send us the completed absentee bidding form. Galerie Zacke will call you on the day of the auction, on the telephone number provided, 5 lots before the lot you are bidding on and the bidding will commence at the starting price, as stated in the catalog. If Galerie Zacke cannot reach you during the auction, Galerie Zacke will bid the starting price on your behalf.

ESTIMATES AND STARTING PRICES
The auction will begin with the starting price and written bids will be accepted only with a minimum amount equivalent to the starting price.

SHIPPING AND TRANSPORT INSURANCE
For domestic shipping Galerie Zacke (hereinafter called "the company") charges in average Eur 15,- to Eur 50,- per item, depending on size and weight. These fees cover the costs of packing and shipping. Fees for bulky or fragile items, or international shipping will be quoted upon request.

The purchased goods are transported at the risk of the customer following handover of the packaged item to the post office or another carrier which the customer agrees to through his/her submission of the purchase order. According to the specific wish of the customer, the auctioned goods may be insured for the value of the purchase price (highest bid and all surcharges). This insurance fee is 3% of the purchase price. For any lots with a purchase prices exceeding EUR 350,- the transport insurance will be automatically arranged by the company if it does not expressively receive the purchaser's written denial of this service and signed waiver of claims. Payments due to the company under the insurance contract will be charged to the customer. The company is also entitled to assign claims under the insurance contract to the customer providing the terms of the insurance contract do not prevent this.
In any case, the company is only required to make payment to the customer specifically if payment has effectively been received from the insurance company.

COLOR AND CONDITION
Auction lots will be exhibited for viewing prior to the auction, thus offering all interested customers the opportunity to examine the quality and condition of the works exhibited. The catalog illustrations are intended to assist customers during such preview. In illustrations, printed colors do not correspond exactly to the originals. The printed catalog images are not representative for the condition of the illustrated pieces. Hidden flaws and damages are indicated in the condition report. The illustrations in our online catalogs can be strongly magnified, so that most damages and restorations are well recognizable.

ENDANGERED SPECIES / CITES INFORMATION
Some items in this catalog may for example consist of ivory, rhinoceros-horn, tortoise shell, or some types of tropical wood, and are subject to the Convention on International Trade in Endangered Species of Wild Fauna and Flora [CITES]. Such items are marked with the symbol ϒ on **www.zacke.at** and may only be exported outside the European Union after an export permit in accordance with CITES has been granted by the Austrian authorities. We would like to inform you that such licenses are typically not granted.



COMPLAINTS
At its auctions, Galerie Zacke sells consigned lots on behalf of third-party consignors. For this reason, any complaints related to purchased lots must be in accordance with §32-48 of the general terms and conditions of business of Galerie Zacke, which can be found on **www.zacke.at**

IMPORTANT INFORMATION
Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on **www.zacke.at** on the day of the auction

THE ART LOSS REGISTER
All items starting above EUR 2,000 have been checked by the Art Loss register.

THE ART LOSS ■ REGISTER™
www.artloss.com

IMPRINT

Publisher
Galerie Zacke founded 1968 ©
SZA Versteigerungen &
Vertriebs GmbH
1010 Wien
Sterngasse 13,
Austria, Europe

Tel (0043-1) 532 04 52
Email: office@zacke.at

Editors
Susanne Zacke
Marion Schor

Experts
Alexander Zacke
Max Zacke
Michael Barber – external consultant

Catalogers
Ananya Casius
Anne-Aymone Gabriel

Assistance and Translation
Zhang Jue
Anna-Maria Pollmann

Photography
Georg Bodenstein
David Lindengrün
Loreen Sasse

Design
Hermann Kienesberger

Printing
Print Alliance
HAV Produktions GmbH

Website
www.zacke.at

© GALERIE ZACKE
Reproduction forbidden

PEFC Certified
This product is from sustainably managed forests and controlled sources
PEFC
PEFC/06-39-10
www.pefc.at

Carbon neutral
Print product
ClimatePartner.com/13996-2310-1045

printed according to the Austrian Ecolabel criteria for printed matter (UZ 24), UW-Nr. 715

ABSENTEE BIDDING FORM

FOR THE TWO-DAY AUCTION **Fine Asian Art, Buddhism & Hinduism FAS0425**
ON DATE **10-11 April 2025**

LOT NR.	LOT TITLE	BID IN EURO

☐ PLEASE RAISE MY BID BY ONE BIDDING INCREMENT (ca. 10%) IF NECESSARY

☐ PLEASE CALL ME WHEN A HIGHER BID THAN MINE HAS BEEN RECEIVED

MY PHONE NUMBER

IMPORTANT NOTICE:
Bids do not include buyer's premium and VAT. Margin taxation applies. Items with added VAT are marked in the online catalog.

TELEPHONE BIDS:
If you like to bid by telephone, please state 'TEL' in the 'BID IN EURO' column instead of a Euro amount. Galerie Zacke will call you on the day of the auction, on the telephone number provided, 5 lots before the lot you are bidding on and the bidding will commence at the starting price, as stated in the catalog. If Galerie Zacke cannot reach you during the auction, Galerie Zacke will bid the starting price on your behalf.

TERMS OF PAYMENT, SHIPPING AND COLLECTION:

NAME

EMAIL

ADRESS

CITY, COUNTRY

POSTCODE

PHONE NUMBER

With the signature on this form, the client instructs the auctioneer to bid on his behalf. The Euro amount up to which the auctioneer shall bid on behalf of the client is either stated in this form or will be communicated to the auctioneer via telephone during the auction. All absentee bidding shall be governed by the terms and conditions [AGB] of Galerie Zacke. The client agrees with his signature that he has read, understood and fully accepted the AGB of Galerie Zacke. Galerie Zacke, founded 1968, is a registered brand of SZA Versteigerungen & Vertriebs GmbH, Vienna, Austria.

DATE & SIGNATURE

☐ **CREDIT CARD PAYMENT**
PLEASE CHECK THE DESIRED CARD

☐ AMEX ☐ MASTERCARD ☐ VISA

☐ **COLLECTION BY CLIENT**
WITH PAYMENT ON THE PREMISES
IN CASH, BY CERTIFIED CHEQUE OR CREDIT CARD

☐ **INVOICE PAYMENT**
VIA BANK WIRE AFTER RECEIPT OF INVOICE
SHIPPING AFTER RECEIPT OF PAYMENT

☐ **EXPRESS PARCEL SERVICE**
REQUIRED (ACCORDING TO TERMS AND CONDITIONS OF GALERIE ZACKE)

☐ **SHIPPING INSURANCE**
REQUIRED (ACCORDING TO TERMS AND CONDITIONS OF GALERIE ZACKE)

NAME

ADDRESS

CARD NUMBER

EXPIRY DATE

SECURITY CODE

GALERIE ZACKE
Sterngasse 13, 1010 Vienna, Austria

Email: office@zacke.at
Tel: +43-1-532 04 52
Fax: +43-1-532 04 52 20

IMPORTANT NOTICE:
Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-48, the Fee Tariff, and the Bidding Increments table, all as published on **www.zacke.at** on the day of the auction.

ABSENTEE BIDDING FORM

FOR THE TWO-DAY AUCTION **Fine Asian Art, Buddhism & Hinduism FAS0425**
ON DATE **10-11 April 2025**

LOT NR.	LOT TITLE	BID IN EURO



1
A BRONZE FIGURE OF ACHALA, TIBET, PALA STYLE, 13TH-14TH CENTURY

Finely cast brandishing a sword above his head while extending his left index finger in a threatening gesture (tarjani mudra), standing astride atop the prostate Ganesha on a tall double lotus base with beaded rims. He is dressed in a tiger skin and anklets in form of snakes, wearing elaborate and beaded jewelry, the face with a wrathful expression, three eyes framed by bushy brows, flanked by elongated earlobes with snake-form earrings, and surmounted by a foliate crown. His left elbow supports a lasso that is tied into a knot.

The base is sealed and incised with two Tibetan numbers '16' to the base and front. Note the thick beading to the base, typical of the early Pala style.

Provenance: From a private collection in Turin, Italy.
Condition: Good condition with minor wear, casting irregularities, few nicks, light scratches, small dents, the left arm renewed, and with remnants of lacquer and gilt.

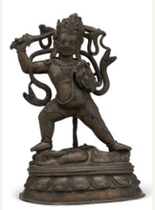
Weight: 693.8 g
Dimensions: Height 15.4 cm

Achala, the Immovable One, is a meditational deity (yidam) tasked with holding the sacred ground of a mandala and safeguarding vulnerable practitioners from evil forces as the Remover of Obstacles. In Hinduism, this role is reserved for the elephant-headed god Ganesha, who is represented here as the Creator of Obstacles.

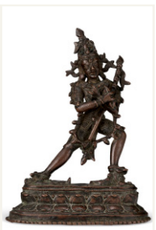
This early standing form of Acala was popularized by Atisha (982-1054), the founder of the Kadampa School, and by Lobpon Sonam Tsemo (1142-1182) of the Sakya School. It was succeeded by a kneeling form promulgated by the Sakya, come the 14th century.

Inspired by the many portable bronzes that Tibetan pilgrims brought from Northeastern India, this sculpture represents an early Tibetan image drawing heavily on the models of the Pala style of the 12th century.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 26 September 2023, lot 374
Price: USD 13,680 or approx. **EUR 13,500** converted and adjusted for inflation at the time of writing
Description: A bronze figure of Achala, Tibet, 14th-15th century
Expert remark: Compare the similar treatment of the loincloth and the warm color of the bronze. Note the related size (16.5 cm).



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 26 September 2023, lot 313
Price: USD 23,940 or approx. **EUR 23,500** converted and adjusted for inflation at the time of writing
Description: A bronze figure of Chakrasamvara Heruka, Tibet, 12th-13th century
Expert remark: Compare the closely related manner of casting with a similar reddish coppery bronze, wrathful expression, and size (15.6 cm).



Estimate EUR 8,000
Starting price EUR 4,000

2
A COPPER ALLOY FIGURE OF AVALOKITESHVARA PADMAPANI, WESTERN TIBET, 14TH-15TH CENTURY

Standing in a flexed pose on a circular, fully-conceived lotus pedestal, with his left hand in varada mudra, his right holding the stem of a fecund lotus in bloom by his shoulder. Wearing a diaphanous dhoti with a tassel falling between the legs and a long sash framing the legs, and adorned with various jewelry and abundant beaded ropes lining the hems and his profile. His uplifting expression with round cheeks and downcast eyes flanked by the fan-shaped side ribbons of his crown and surmounted by the neatly tied jatamukata topped by a jewel. The interior of the base lacquered in red.

Provenance: Galerie Koller, Zurich, 8 June 1974, lot 108. A private collection in Hessen, Germany, acquired from the above and thence by descent.

108 STEHENDER BODHISATTVA auf rundem Lotussockel. Er hält den Stengel der seitlich aufsteigenden Lotusblüte in der rechten Hand, während die linke das Vitarkamudra zeigt. Schmale Krone mit rückseitiger Spange. Hohe blaue Haartracht. Bronze. Westtibet. 14./15. Jh. H 19,5. (5300.–)

Condition: Very good condition with minor wear, casting irregularities, few nicks, light scratches, few small dents, remnants of ancient blue and red pigments, as well as gilding, a minuscule old fill at the left side of the chest, and a tiny soldering mark to the tip of the lotus bud. The bronze with a fine, naturally grown, smooth patina.

Weight: 481 g
Dimensions: Height 19.5 cm

Literature comparison: The direct link to the Indian Pala style copied by this well-cast bodhisattva is evident when compared to a Padmapani in the Norton Simon Museum, accession number F.1972.34.1.S. Both stand in a flexed pose from the waist with legs straight and together, have curving torsos, narrow eyes and well-defined chignons rising from the back of the head. The present sculpture is stripped down of the embellishments and inlays and is adorned with simple beaded jewelry.

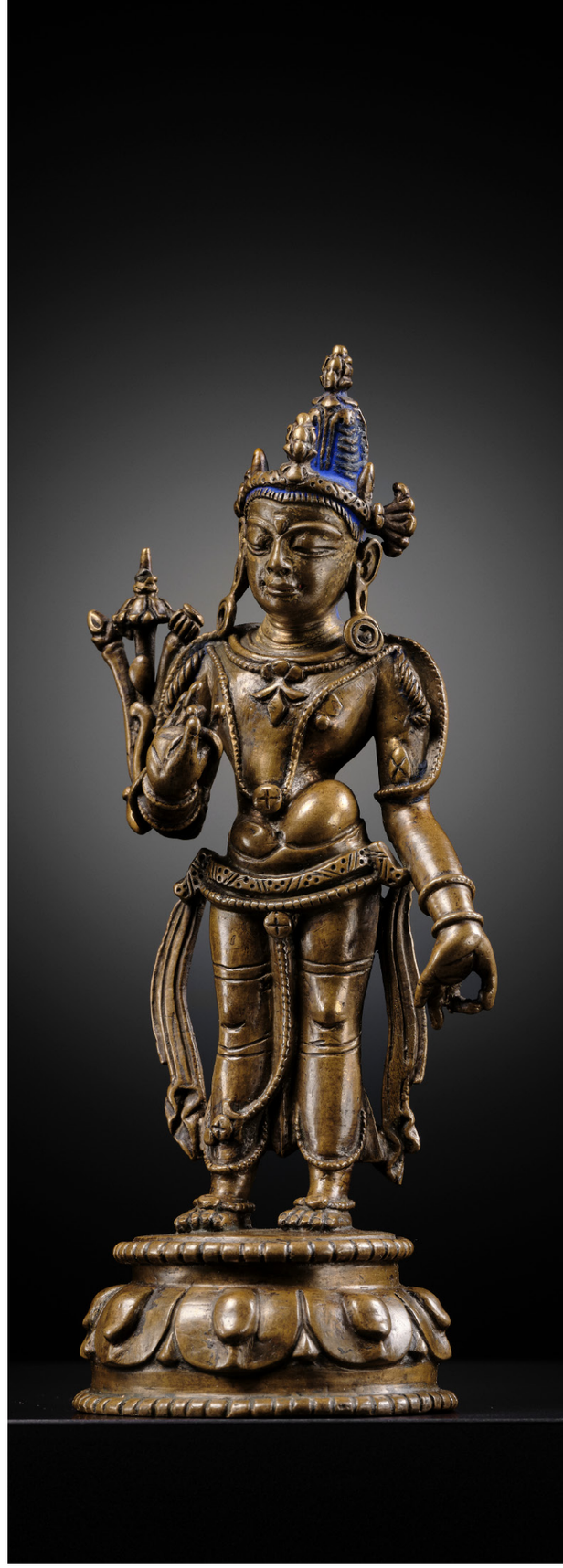
AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams New York, 17 March 2014, lot 12
Price: USD 16,250 or approx. **EUR 21,000** converted and adjusted for inflation at the time of writing
Description: A copper alloy figure of Avalokiteshvara, Tibet, circa 14th century
Expert remark: Compare the closely related pose, dhoti, and jewelry, as well as the color of the copper alloy. Note the smaller size (16.7 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Koller, Zurich, 23 September 2006, lot 106
Price: CHF 18,000 or approx. **EUR 20,500** converted and adjusted for inflation at the time of writing
Description: Standing Avalokiteshvara, Tibet, circa 13th century
Expert remark: Compare the closely related pose, dhoti, and jewelry, as well as the color of the copper alloy and size (18.3 cm).



Estimate EUR 6,000
Starting price EUR 3,000



3

A LARGE BRONZE FIGURE OF THE PRIMORDIAL BUDDHA VAIROCANA, CENTRAL TIBET, 13TH-14TH CENTURY

Scientific Analysis Report: A thermoluminescence analysis report issued by Oxford Authentication on 7 March 2024 sets the firing date of one sample taken between 500 and 800 years ago, **consistent** with the dating above. A copy of the report accompanies this lot.



OXFORD AUTHENTICATION
ANTIQUE AUTHENTICATION USING TL TESTING

THERMOLUMINESCENCE ANALYSIS REPORT

SAMPLE NO: N124b84

The object was presumed to be:
Casting core from a bronze seated Bodhisattva
(Tibet, 13th – 14th Century AD) ref: BK2425/984

The following samples were taken in powder form on: 23 February 2024

By: Gianfranco Tiganzi of Antique Authentication Ltd

Sample A: Casting core from inside back of crown

Using standard methods and techniques it was estimated that the date of last firing was: Between 500 and 800 years ago

Note: Please note this TL result only refers to the casting core which was taken in good faith, and not to the metal from which the object was made. A metallurgy test would be recommended as an additional measure to confirm the authenticity of this piece.

The casting core is CONSISTENT with the suggested period of manufacture

Date: 7 March 2024

Signed for Oxford Authentication Ltd: Dr Greg Johnson DPhil (Oxon) — Helen Moore

NOTES:
1. This report will only be issued once. If the report is lost or damaged the date will need to be re-tested.
2. The result is given in good faith, however Oxford Authentication is not responsible for the financial loss incurred through an erroneous result being given.
3. The sample taken is the only part of the object which the complete tests were conducted. If the object has, as limited examination the core present performed. See all following analysis.
4. The analysis refers to the date of last firing. This may be different from the date of manufacture if the object has been re-fired.
5. The analysis is only valid for the object described in this report. Any alteration renders it void.
6. If an object has been re-modelled, the date of the clay will be that of the original firing and not the date of re-modelling.

OXFORD AUTHENTICATION LTD WAS FOUNDED BY DOMINIC STONEHAM IN 1993

T: 01235 750 998 INFO@OXFORDAUTHENTICATION.COM WWW.OXFORDAUTHENTICATION.COM
OXFORD AUTHENTICATION LTD | BOSTON HOUSE | GROVE BUSINESS PARK | WANTAGE | OXFORDSHIRE | OX12 9FF | UK
REGISTERED COMPANY NO. 3355203 REGISTERED IN ENGLAND AND WALES VAT NO. GB 685 474 679

Provenance: German trade. Acquired from a private collection.
Condition: Good condition with expected wear and casting irregularities. Light warping, minute dings, tiny losses. Minor nicks and light scratches. The base resealed. Remnants of varnish and ritual pigment. The finial atop the chignon with an old repair. Old fills and several casting patches to the base, most probably inherent to the manufacture. One hole from sample-taking to the back of the head. The bronze with a rich, naturally grown, dark patina.

Weight: 2,534 g
Dimensions: Height 32 cm

Vairocana is a cosmic buddha from Mahayana and Vajrayana Buddhism. Vairocana is often interpreted, in texts like the Avatamsaka Sutra, as the dharmakaya, the unmanifested and inconceivable aspect, of the historical Gautama Buddha. In the conception of the Five Great Buddhas, Vairocana is at the center. He is the Primordial Buddha in the Chinese schools of Tiantai, Huayan, and Tangmi, which developed during the Sui and Tang dynasties. Vairocana is also seen as the embodiment of sunyata, the Buddhist concept of 'emptiness' or 'nothingness'.

Expert's note: The present lot belongs to a group long considered to originate from western Tibet. However, more recent scholarship suggests this type of early Tibetan sculpture is more likely to be from the central regions, where the primary stylistic influence up to around the 13th century was the art of Kashmir and eastern India during the late Pala period. Tibetan bronzes with Pala influence are mostly un-gilded, like the majority of their Indian antecedents. Tibetan sculpture after the 14th century, however, is increasingly modeled and gilded in the Nepalese manner.

LITERATURE COMPARISON
The present lot probably had metal inlays to the eyebrows, see a closely related Tibetan brass figure of a seated bodhisattva with silver and copper inlays, dated to the 14th century, 36.5 cm high, in the National Museum of Asian Art, Smithsonian Institution, accession number S2000.10. Compare a closely related Tibetan bronze figure of Buddha dated to the 14th century, 44.4 cm, in the Museu Etnològic i de Cultures del Món, Barcelona, registration number MEB CF 4429.





AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 22 March 2011, lot 357
Price: USD 194,500 or approx. **EUR 249,000** converted and adjusted for inflation at the time of writing
Description: A bronze figure of Buddha Vairocana, Tibet, 14th century
Expert remark: Compare the closely related modeling, manner of casting, subject, and size (30.5 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Zacke, Vienna, 9 March 2023, lot 169
Price: EUR 41,600 or approx. **EUR 44,000** adjusted for inflation at the time of writing
Description: A large bronze figure of Ratnasambhava, Central Tibet, 13th-14th century
Expert remark: Compare the closely related modeling, manner of casting, and size (31 cm).



Estimate EUR 12,000
Starting price EUR 6,000



4
A GILT COPPER ALLOY FIGURE OF BUDDHA, TIBET, 14TH-15TH CENTURY

Seated in dhayanasana on a double lotus base with beaded rims, wearing an intricately executed patchwork robe, highlighted with incised decoration and gathering in subtly modeled folds at the ankles. The serene face with downcast eyes below gently arched eyebrows centered by an urna, his slender bow-shaped lips forming a gentle smile, flanked by slit pendulous lobes. The hair arranged in rows of tight curls over a high domed ushnisha topped by a bud-shaped finial.

Provenance: From a private bourgeois family collection in Paris, France.
Condition: Very good condition with minor wear, casting irregularities, small nicks, light scratches, tiny dings, rubbing and minor losses to gilt, small areas of verdigris. Unsealed.

Weight: 1.7 kg
Dimensions: Height 19.2 cm

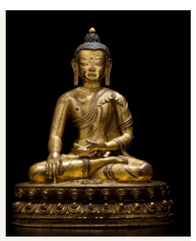
While many images of the Buddha cast in Tibet depict him wearing a diaphanous and unadorned sanghati, earlier Nepalese models have the Buddha garbed in patchwork robes, which was then carried over into some Tibetan sculptures. See, for example, a gilt-silver figure of Buddha Shakyamuni originally in the Pan-Asian Collection and personal collection of Robert Hatfield Ellsworth and now in a private collection, illustrated by M. Rhie and R. Thurman in Wisdom and Compassion: The Sacred Art of Tibet – Expanded Edition, New York, 2000, p. 471, no. 227. See also a related gilt-bronze figure of Buddha Shakyamuni, 43.8 cm high, dated 14th-15th century, at Christie's New York, 12 September 2018, lot 358.

The present figure and the examples cited above share the same pinched waist, muscular upper body, treatment of the drapery, and serene facial expression that reveal the influence of the Nepalese sculptural style. Indeed, the Nepalese style was prevalent throughout much of the Himalayas in the fourteenth and fifteenth centuries. The Newaris, the traditional inhabitants of the Kathmandu Valley, were the master bronze casters of the period, and their services were patronized far and wide, including at the Imperial workshops of the Yuan dynasty in Beijing.

LITERATURE COMPARISON
Compare a near identical gilt copper alloy figure of Buddha, 19 cm high, in the World Museum, Liverpool, accession number 56.27.39.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams Hong Kong, 2 October 2018, lot 37
Price: HKD 312,500 or approx. **EUR 42,500** converted and adjusted for inflation at the time of writing
Description: A gilt copper alloy figure of Shakyamuni Buddha, Tibet, circa 15th century
Expert remark: Compare the closely related modeling, manner of casting, and gilding, with similar facial features and expression. The wear to the gilding showing the coppery bronze beneath is also similar. Note the similar size (21.2 cm) as well as the beaded and incised decoration to the robe.



Estimate EUR 8,000
Starting price EUR 4,000



5
A BRONZE FIGURE OF BUDDHA AMOGHASIDDHI, TIBET, 14TH-15TH CENTURY

Finely cast seated in dhyanasana atop a double-lotus base with beaded rims, his right hand raised in abhaya mudra and his left lowered above the lap. The deity wears a long flowing robe gathering in neatly detailed folds at the left shoulder and top of the base. His face with a serene expression marked by downcast eyes centered by a raised circular urna and full lips forming a subtle smile. The hair arranged in tight curls over the ushnisha topped by a jewel.

Provenance: Collection of Professor Ferdinando Cappelletti, Rome, acquired during the 1990s in Paris. A copy of a provenance statement signed by Ferdinando Cappelletti, dated 19 December 2024, confirming the above, accompanies this lot. **Ferdinando Cappelletti** is an Italian retired chief of surgery and university professor, who has built an impressive and noted collection of Asian works of art numbering over 4,000 pieces. Several objects from Cappelletti's collection have come up for sale at Christie's and Sotheby's over the years.
Condition: Good condition with expected ancient wear and casting irregularities including small casting fissures as well as old metal fills and casting patches, most probably inherent to the manufacture. Light dents, small nicks, surface scratches, a minuscule loss to the back at the top of the base, the base unsealed.



Ferdinando Cappelletti

Weight: 617.3 g
Dimensions: Height 16 cm

The present lot depicts the Presiding Buddha Amoghasiddhi, whose name means 'He Whose Accomplishments Are Not in Vain'. Amoghasiddhi, identified by his hand gesture of reassurance (abhaya mudra), exemplifies a Buddha's transcendence over jealousy.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Koller Auctions, Zurich, 13 June 2017, lot 114
Price: CHF 36,500 or approx. **EUR 39,000** converted and adjusted for inflation at the time of writing
Description: A fine bronze figure of Buddha Shakyamuni with Vajra, Tibet, ca. 14th century
Expert remark: Compare the closely related modeling and manner of casting with similar base and size (17.5 cm).



Estimate EUR 6,000
Starting price EUR 3,000

6

AN IMPORTANT GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI, TIBET, 14TH-15TH CENTURY

Superbly cast seated in dhyanasana on a sharply waisted double-lotus base with beaded rims. His right hand is lowered in bhumisparsha mudra while his left is held above his lap. He is clad in a sheer uttarasanga with finely beaded and richly incised foliate hems, gathering in neatly carved folds at the shoulder and atop the base. His face exquisitely modeled with a serene expression marked by elongated eyes below sinuously arched brows centered by a turquoise-inlaid urna, his bow-shaped lips forming a calm smile above the prominent chin, flanked by pierced pendulous earlobes. The hair arranged in tight curls over the high ushnisha surmounted by a golden jewel.

Provenance: From a private collection in London, United Kingdom, and thence by descent, kept by the same family for several decades.
Condition: Excellent condition with expected old wear and casting irregularities, light warping, tarnishing, notable rubbing to gilt, remnants of ancient pigment and varnish, scattered minute nicks and small surface scratches. Unsealed.

Weight: 2,212 g
Dimensions: Height 23.8 cm

Expert's note: The beaded and incised hem of the figure's robe, which wraps around the proper-left arm, points to the Newar influence on the style of this Tibetan bronze and suggest that this figure was created at the height of this style's influence. On the other hand, the base, with its layered and rounded petals, relates to a corpus of material recently attributed to Yuan dynasty production in China within the 14th century. A bronze of Manjushri bearing a dedicatory inscription from the ninth year of the Dade reign (1305) forms the basis of this comparison and association (for further discussion and several examples, see Bigler, Before Yongle, New York, 2015, pp. 10-11, fig. 3, nos.1, 2, 7, 17, 19). Overall, this depiction of the Shakyamuni Buddha illustrates the fusion of artistic styles, combining centuries of Newari traditions together with the tastes of the Yuan court within Tibet.

The iconographic form in which the historical Buddha is seated, with his right hand in the earth-touching position (bhumisparsha mudra), recalls a momentous episode from his spiritual biography in which he triumphs over Mara just prior to his enlightenment. Having vowed to remain in meditation until he penetrated the mystery of existence, Shakyamuni was visited by Mara, a demon associated with the veils and distractions of mundane existence. The Buddha remained unmoved by all the pleasant and unpleasant distractions with which Mara sought to deflect him from his goal.

According to some traditional accounts, Mara's final assault consisted of an attempt to undermine the bodhisattva's sense of worthiness by questioning Shakyamuni's entitlement to seek the lofty goal of spiritual enlightenment and the consequent freedom from rebirth. Aided by spirits who reminded him of the countless compassionate efforts he had made on behalf of sentient beings throughout his numerous animal and human incarnations, Shakyamuni recognized that his destiny was to be poised on the threshold of enlightenment.

In response to Mara's query Shakyamuni moved his right hand from the meditation position in his lap and touched the ground stating, "the earth is my witness." This act of unwavering resolve caused Mara and his army of demons and temptresses to disperse, leaving Shakyamuni to experience his great enlightenment. The episode took place at the adamantine throne, vajrasana, beneath the Bodhi tree at Bodhgaya, eastern India, a location said to have been especially empowered to expedite the Buddha's enlightenment.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 12 September 2018, lot 373
Price: USD 212,500 or approx. **EUR 255,000** converted and adjusted for inflation at the time of writing
Description: An important gilt-bronze figure of Buddha Vajrasana, Tibet, 14th-15th century
Expert remark: Compare the closely related modeling, manner of casting, decoration, and gilding, with similar elongated eyes, sinuous brows, high ushnisha, garment hems and folds, and size (24.5 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams New York, 13 March 2017, lot 3013
Price: USD 106,250 or approx. **EUR 132,000** converted and adjusted for inflation at the time of writing
Description: A gilt copper alloy figure of Buddha, Tibet or China, 14th century
Expert remark: Compare the closely related modeling and manner of casting, with similar waisted double-lotus base with beaded rims, showing some signs of fire damage. Note the size (19.2 cm).



Estimate EUR 30,000
Starting price EUR 15,000



7
AN INLAID GILT-BRONZE FIGURE OF VAJRADHARA, TIBET, 14TH-15TH CENTURY

Superbly cast and richly inlaid with turquoise and coral. Seated in vajraparyankasana atop a double-lotus base with beaded rims, his hands crossed before the chest in vajrahumkara mudra, the primordial Buddha holding a ghanta in the left hand and a vajra in the right. He is wearing a sheer dhoti with minutely beaded and meticulously incised hems, and adorned with similarly decorated jewelry.

His face with a serene expression marked by his downward gaze and subtle smile, flanked by long pendulous earlobes adorned with circular earrings. His hair neatly coiffed in three tiers, falling elegantly in wavy tresses along the shoulders, and surmounted by a bud-shaped finial behind the foliate paneled crown. The base sealed with a copper plate.

Provenance: Dutch trade. Acquired from a local private estate.
Condition: Very good condition with some old wear, casting irregularities, light scratches, few nicks, minor rubbing to gilt, one inlay lost and others possibly replaced. The gilt well preserved overall. The seal plate is possibly an ancient replacement.

Weight: 1 kg
Dimensions: Height 17.3 cm

Over the course of a millennium in India, the conception of what it meant to be a buddha, literally an 'awakened one', expanded. At first, 'buddha' simply referred to the historical figure Shakyamuni. Then, as others practiced the dharma, or Buddhist doctrine, and experienced enlightenment (nirvana), they concluded that, given the infinite temporal scope of the Buddhist cosmos, Shakyamuni could not be unique. There must be a source buddha from whom all others derive. Vajradhara, the 'holder of the thunderbolt', is one form of the original, primordial buddha.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's New York, 21 March 2019, lot 940
Price: USD 20,000 or approx. **EUR 24,000** converted and adjusted for inflation at the time of writing
Description: A gilt copper alloy figure of Vajradhara, Tibet, 14th/15th century
Expert remark: Compare the closely related modeling, manner of casting, and decoration with similar base, jewelry, double-beaded hems, inlays, and size (16 cm). Note the gilding which is thin compared to that of the present lot.



AUCTION RESULT COMPARISON
Type: Related
Auction: Sotheby's Hong Kong, 30 May 2018, lot 641
Price: HKD 250,000 or approx. **EUR 35,000** converted and adjusted for inflation at the time of writing
Description: An inlaid gilt-bronze figure of Vajradhara 14th-15th century
Expert remark: Compare the closely related modeling, manner of casting, and gilding, with a similar treatment of the jewelry and hems, fine eyebrows, wavy tresses of hair, and lotus base. Note the larger size (25.3 cm).



Estimate EUR 4,000
Starting price EUR 2,000



8
A FINE INLAID GILT-BRONZE FIGURE OF SYAMATARA, 15TH-16TH CENTURY

Tibet. Finely cast seated in lalitasana on a double lotus base with beaded rim, her right foot resting on a lotus growing from the base, her left hand raised in vitarka mudra and the right hand lowered in varada mudra, both holding a floral stem coming to full bloom at the shoulder. Both the front and back of her body are richly adorned in beaded jewelry. A sash neatly incised with scrolling vines frames her shoulders.

The face is accentuated with finely painted features and bearing a serene expression marked by heavy-lidded eyes and full lips forming a subtle smile, flanked by elongated lobes suspending circular floral earrings. The hear pulled up into a tall chignon behind the elaborate crown.

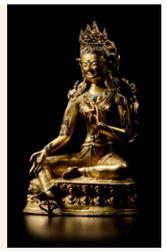
The base is sealed with a copper plate incised at the center with a double vajra.

Provenance: From an old private collection in southern Germany.
Condition: Very good condition with expected old wear and casting irregularities, rubbing and losses to gilt, few nicks, light scratches, some inlays lost and others replaced. Remnants of ancient pigment. Some of the lacquer gilding in the face has been touched-up over time. Naturally grown, fine patina overall.

Weight: 1.6 kg
Dimensions: Height 18.7 cm

This finely detailed sculpture depicts the young goddess Syamatara (Green Tara), who is venerated as a liberator, freeing devotees from the chain of birth and rebirth and all the suffering that ensues. In mythological accounts, she emerges from the tears of Avalokiteshvara as he weeps for the suffering of all sentient beings: a testament to her supreme compassion and agency. As such, she is depicted with her right leg outstretched, ready to respond to one's suffering, and her right hand in the gesture of charity.

AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams New York, 19 March 2018, lot 3035
Price: USD 87,500 or approx. **EUR 107,000** converted and adjusted for inflation at the time of writing
Description: A gilt copper alloy figure of Tara, Tibet, circa 15th century
Expert remark: Compare the similar treatment of the jewelry, the crown, and the earrings, as well as the facial features. Note the size (24.2 cm).



AUCTION RESULT COMPARISON
Type: Related
Auction: Sotheby's New York, 17 September 2024, lot 301
Price: USD 26,400 or approx. **EUR 25,500** converted at the time of writing
Description: A hardstone-inlaid gilt-copper alloy figure of Vishvamata, Tibet, 15th / 16th century
Expert remark: Compare the related modeling and manner of casting with similar base and jewelry. Note the size (21.8 cm).



Estimate EUR 4,000
Starting price EUR 2,000





9

A LARGE GILT-COPPER RELIEF OF THE ARHAT NAGASENA, 15TH-17TH CENTURY

Tibet. Finely modeled seated in lalitasana on a cushioned throne, the left arm resting on his knee with the hand holding a lidded vessel, the right hand raised to the chest and held in shuni mudra. The Arhat is dressed in loose-fitting monastic robes falling in richly carved folds along the body. The face with a serene expression marked by heavy-lidded eyes, thick arched brows, and bow-shaped lips pursed into a gentle smile, flanked by elongated earlobes and framed by the shaved hairstyle. The hands and left foot are separately worked.

Provenance: A private collection in western France and thence by descent.
Condition: Good condition with old wear, few dents, small tears to edges, minor rubbing to gilt. The monk's staff lost.

Weight: 3.2 kg
Dimensions: Height 54.2 cm

The subject of the present lot can be identified as Nagasena, one of the Sixteen Arhats, by his pose and the vessel he is holding in his left hand, which removes poverty and spiritual deficiencies. He usually also holds a monk's staff. Nagasena was a revered Buddhist monk and philosopher, best known for his role in the Milindapanha (The Questions of King Milinda), a foundational Buddhist text. Believed to have lived around the 2nd century BC, he engaged in a profound dialogue with King Menander I (Milinda), a Greco-Bactrian ruler, explaining key Buddhist concepts with clarity and insight. Nagasena learned the Tripiṭaka under the Greek Buddhist monk Dhammarakkhita, reached enlightenment, and became an arhat under his guidance.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 20 March 2009, lot 1399
Price: USD 17,500 or approx. **EUR 24,500** converted and adjusted for inflation at the time of writing
Description: A gilt bronze plaque of a Kagyu lama, Tibet, 14th/early 15th century
Expert remark: Compare the related form, subject, and rich gilding. Note the much smaller size (16 cm).



AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams London, 12 November 2015, lot 73
Price: GBP 60,000 or approx. **EUR 107,000** converted and adjusted for inflation at the time of writing
Description: A rare inscribed gilt-copper alloy figure of arhat Bhadra, Tibet, 17th century
Expert remark: Compare the closely related subject, with a similar pose and expression, as well as the rich gilding. Note the different form and size (17 cm).



Estimate EUR 8,000
Starting price EUR 4,000





10

A RARE AND IMPORTANT GILT-COPPER ALLOY FIGURE OF THE TEACHING VIRUPA, TIBET, 16TH CENTURY

The mahasiddha seated in ardha padmasana on a double lotus base with beaded upper rim and covered with an antelope skin, the hands forming the 'teaching gesture'.

Wearing a short dhoti with neatly incised floral hems, his body adorned with armlets, a necklace, and a garland, all centered by a blossom. The face with a wrathful expression, mouth ajar revealing his teeth, bulging eyes below curled eyebrows, and framed by a short beard and curled fringe.

Provenance: From a private estate in Belgium.
Condition: Very good condition with expected old wear and casting irregularities, some rubbing to the gilt, few nicks and dents here and there, and light surface scratches. Remnants of ancient pigments. Original sealing.

Weight: 3.3 kg
Dimensions: Height 23.6 cm

The hair combed into a chignon with blossom-shaped finial, accentuated in red pigment, behind a floral crown. The long pendulous ears suspending circular earrings terminating in flowers. The base sealed with a gilt covered and incised double vajra.

This Tibetan sculpture depicts Virupa, a 9th-century Buddhist master and mahasiddha who left monastic life to follow his own spiritual path. He is known for developing the meditative practice lamdre ('the Path with the Result'). A former Nalanda abbot, he received divine inspiration from Vajra Nairatmya after years of failed practice with the Chakrasamvara Tantra. His unconventional rituals, involving meat and alcohol, led to his expulsion from Nalanda. As a wandering yogin, he performed miracles and solidified his legacy. Gilt-bronze figures of this deity started to be produced in China in the early 15th century, under the reign of the Yongle Emperor, who was a devout Buddhist himself.

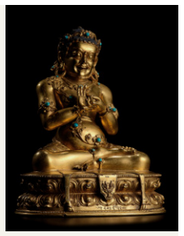
Virupa is credited with performing many extraordinary deeds, including parting the waters of the Ganges and drinking enormous amounts of alcoholic beverages. Once he was refused further liquor at a tavern unless he could pay, upon which he prevented the sun from setting for two days with his magical powers. The local king, highly concerned, settled his bill in order to free the sun.

LITERATURE COMPARISON
Compare a closely related gilt-bronze figure of the God of Wealth, dated to the 16th century, in the Guanfu Museum, Beijing **(fig. 1)**. Compare a related gilt-bronze figure of Virupa, dated to the 18th century in the Honolulu Museum of Art, accession number 13077.1.



fig. 1

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams Paris, 11 June 2024, lot 14
Price: EUR 1,258,400
Description: A gilt copper alloy figure of Virupa, attributed to Sonam Gyaltsen, Central Tibet, circa 1430-50
Expert remark: Compare the closely related modeling and manner of casting, including the similar base and floral garland. Note, however, the differences in size (14.6 cm), inscription, inlays, earlier dating, and higher quality, suggesting that this piece may have served as a prototype for the present lot and the one in the Guanfu Museum (see literature comparison above).



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's Paris, 12 June 2012, lot 395
Price: EUR 61,000 or approx. **EUR 74,000** adjusted for inflation at the time of writing
Description: A fine copper and silver inlaid bronze figure of Virupa, Tibet, 16th century
Expert remark: Compare the related modeling and manner of casting with similar floral garland. Note the smaller size (15.6 cm) and inlays.



Estimate EUR 12,000
Starting price EUR 6,000



11
A RARE AND FINE SILVER-INLAID GILT-BRONZE FIGURE OF NILAMBARA VAJRAPANI, 16TH-18TH CENTURY

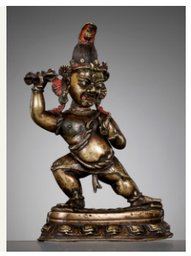
Tibet or Nepal. Standing in pratyalidhasana on four intertwined snakes atop a double-lotus base, the raised right hand holding a vajra while the left clutches a noose. The wrathful deity wears a tiger-skin loincloth and is adorned with necklaces and snake ornamentation. The face with a fierce expression well detailed with three intensely staring silver-inlaid eyes, neatly incised furrowed brows and thick beard, the mouth agape with bared teeth, flanked by ears suspending coiled-snake earrings. The hair neatly fashioned into a high chignon enclosing a small image of Akshobya Buddha and backed by a trefoil tiara. The base sealed and incised with a double-vajra.

Provenance: From a private collection in New Jersey, by repute acquired before 2001. Christie's New York, 28 September 2023, lot 22 (attributed to Nepal), estimate USD 7,000 or approx. **EUR 7,000** (converted and adjusted for inflation at the time of writing).
Published: Jeff Watt, Himalayan Art Resources, item number 25029 (attributed to Tibet).
Condition: Good condition with expected wear and casting irregularities. Light nicks, few scratches, and minor dings. Rubbing and losses to gilt. Minuscule losses to the beaded edge.

Weight: 1,062.7 g
Dimensions: Height 15.5 cm

Vajrapani, originally a peaceful bodhisattva in the Mahayana tradition, has a wrathful manifestation within the Tantric or Vajrayana Buddhist tradition. The present lot depicts Nilambara Vajrapani, or the Blue-Clad One. In this form Vajrapaṇi is dark blue, with one face, three eyes, and two hands. His clothing is blue and his thick matted hair streams upward. His body is adorned with eight serpents in various places, and in his right hand he brandishes a vajra. For the Tibetans, and no doubt for Indian tantric practitioners, this form of Vajrapaṇi was highly popular, to the extent that the Kangyur contains no less than seven tantras and two dharani texts centered on this awakened figure.

AUCTION RESULT COMPARISON
Type: Related
Auction: Galerie Zacke, 9 March 2023, lot 168
Price: EUR 23,400 or approx. **EUR 24,500** adjusted for inflation at the time of writing
Description: A large bronze figure of Nilambara Vajrapani, Tibet, Tsang Valley, 13th-14th century
Expert remark: Note the identical subject, the deity similarly adorned with serpents, as well as the larger size (25.2 cm) and earlier dating.



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 15 September 2015, lot 26
Price: USD 137,000 or approx. **EUR 176,000** converted and adjusted for inflation at the time of writing
Description: A rare parcel-gilt, silver-and-copper-inlaid figure of Mahakala Chaturbhuja, Tibet, 16th century
Expert remark: Compare the similar silver-inlaid eyes, coppery bronze, and size (16 cm).



Estimate EUR 2,000
Starting price EUR 1,000



12
A SILVER AND COPPER-INLAID GILT-BRONZE HEAD OF BUDDHA, 17TH CENTURY

Nepal or Tibet. The face of squared form, detailed with sinuous eyelids below gently curved eyebrows centered by an urna, neatly inlaid with a small teardrop-shaped turquoise, the tall nose above bow-shaped lips forming a gentle smile. The eyes finely inlaid in silver, the lips inlaid in copper, and the face flanked by pendulous earlobes with a long slit. The hair in tight snail-shell curls, accented in blue pigment, and topped by an ushnisha with gilt finial.

Provenance: German trade. Acquired from a private collection.
Condition: Good condition with extensive old wear, small nicks and dents here and there, light surface scratches, extensive rubbing to the gilt, and expected casting irregularities. The turquoise inlay is possibly a later replacement.

Weight: 864 g (excl. stand), 1.4 kg (incl. stand)
Dimensions: Height 13 cm (excl. stand), 18.7 cm (incl. stand)

Mounted to a modern metal stand. (2)

Literature comparison: Compare a related earlier brass figure with silver eyes and copper lips, dated 11th-12th century, in the collection of the Tibet Museum, Fondation Alain Bordier.

AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams Hong Kong, 2 October 2018, lot 116
Price: HKD 187,500 or approx. **EUR 26,000** converted and adjusted for inflation at the time of writing
Description: A gilt copper alloy head of Buddha, Tibet, 15th century
Expert remark: Compare the similar shape of the face, with joined eyebrows, sinuous eyelids, and lined lips. Note the slightly larger size (15.3 cm), lack of inlays, and earlier dating.



Estimate EUR 3,000
Starting price EUR 1,500



13
A GILT COPPER-ALLOY REPOUSSÉ PLAQUE DEPICTING A CHITIPATI

Tibet, 18th century. Standing in a dynamic pose atop two conch shells supported on a lotus base, one arm raised and the other lowered, the rib cage neatly detailed, wearing only billowing scarves around the skeletal body. The Chitipati shows a fierce expression with large eye sockets and protruding tongue and is flanked by two male figures standing atop severed heads with drooping eyes.

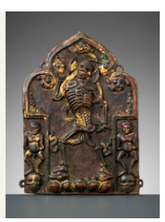
Provenance: Jean Lostalem, Galerie Slim Bouchoucha, Louvre des Antiquaires, Paris, 2010. A private collection in western France, acquired from the above, and thence by descent. **Galerie Slim Bouchoucha** was established in 1968 by **Jean Lostalem** in Paris, and specializes in Asian art, particularly from Tibet and India. The gallery is now managed by Lostalem's son Michel and situated in the vibrant Marais district. The gallery's longstanding presence and specialization have established it as a respected institution within the international art community.
Condition: Good condition with old wear, rubbing and losses to gilt, light nicks, few minor dents, and tiny losses. Fine, naturally grown patina with malachite and cuprite encrustations.

Weight: 770 g
Dimensions: Height 38.7 cm

Expert's note: Memento mori (Latin for 'remember that you will die') is an artistic and symbolic reminder of the inevitability of death. Altogether sobering, and in some sense comforting, it's an epitaph for the masses – commoners and kings alike. Such art, which already appeared in ancient cultures, is also associated with festivals in remembrance and honor of the deceased, as held by many peoples throughout the world. These include the Mexican Day of the Dead (Día de los Muertos) and several Tibetan festivals where the dance of the Chitipati is performed.

Literature comparison: Compare a related Tibetan painted terracotta plaque depicting the Chitipati, dated to the 18th century, in the Rubin Museum of Art, object number C2002.36.1.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Zacke, Vienna, 16 October 2021, lot 420
Price: EUR 3,286 or approx. **EUR 4,000** adjusted for inflation at the time of writing
Description: A gilt copper-alloy repoussé plaque depicting a Chitipati
Expert remark: Compare the closely related form, style, and gilding. Note the severed heads and smaller size (29.1 cm).



Estimate EUR 2,000
Starting price EUR 1,000

14
A RARE BRONZE FIGURE OF A MEDITATING CHITIPATI, 18TH-19TH CENTURY

Tibet. Naturalistically modeled in a seated position with the knees bent, the arms resting on the right knee holding prayers' beads and dressed in a loose cloth tied around the waist terminating in a bow and suspending tassels. The skull with an open mouth revealing missing teeth below large eye sockets and supported on a spine with finely rendered ribs and shoulder blades.

Provenance: A private collection in western France and thence by descent.
Condition: Excellent condition with notable wear and minor casting irregularities. Distinct traces of ancient lacquer gilding suggest the figure was once entirely covered in gold.

Weight: 1.9 kg
Dimensions: Height 18.9 cm

Chitipati represent two Buddhist ascetics so deeply absorbed in meditation that they remained unaware of their own death, transforming into wrathful death spirits bound by vows of eternal vengeance. Typically depicted as a male and female skeleton pair locked in a frenzied dance, Chitipati are primarily associated with wealth practices and serve as protectors against thieves. They are also regarded as special guardians of the Vajra Yogini practice. This example is notable for its unique depiction of a single skeleton in a calmly seated position, diverging from the usual dynamic portrayals.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 22 March 2011, lot 111
Price: USD 47,500 or approx. **EUR 64,500** converted and adjusted for inflation at the time of writing
Description: A silver-plated bronze figure of Chitipati, Tibet, 19th century
Expert remark: Compare the similar naturalistic style and treatment of the face and bones. Note the much smaller size (6.6 cm) and silver plating.



Estimate EUR 4,000
Starting price EUR 2,000



15
A GILT-BRONZE FIGURE OF VAJRAYOGINI, TIBETAN-CHINESE, 18TH CENTURY

Cast in three separate parts, the deity striding in alidhasana atop two prostate figures on a double lotus base with beaded rim, holding a karttrika in her outstretched right hand and a kapala in the left, clad in beaded jewelry with a dharma wheel at the chest, a garland of skulls around her shoulders, and a billowing sash framing her body. Her wrathful face with three eyes, the hair neatly incised and surmounted by a jewel finial behind the skull tiara. Backed by a tall flaming mandorla lacquered red to the back.

The base sealed with a double vajra.

Provenance: From an old private collection in Austria, acquired in North America in the first half of the 20th century, thence by descent in the family. A copy of an old photograph of the current figure, the back of which is inscribed 'Tibet-Bronze eines tanzenden Buddhas. 18. Jh', accompanies the lot.
Condition: Good condition with minor wear, casting irregularities, few minute nicks and light scratches, rubbing and losses to gilt, remnants of pigment, minor losses to pegs, soldering marks to the sashes.



Weight: 544 g
Dimensions: Height 13.7 cm

This expressive gilded sculpture depicts Vajrayogini as she appeared to Naropa, one of the root Indian gurus of the Sakya school. Vajrayogini is the most important dakini in Tibetan Buddhism, which are a class of female celestial beings who take form in this world to train tantric masters in secret doctrines. Whereas she is more often shown dancing, here Vajrayogini is cast standing on prone figures with her head and skullcup raised to the sky – perhaps the most heroic pose afforded to any female figure in Tibetan art.



Expert remark: Compare the closely related modeling, manner of casting, and gilding, with a similar expression and skull garland. Note the size (16.2 cm) and lack of mandorla.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's Paris, 16 June 2022, lot 135
Price: EUR 9,450 or approx. **EUR 10,000** adjusted for inflation at the time of writing
Description: A rare gilt-bronze figure of Vajrayogini, Qing dynasty, 18th century



Estimate EUR 3,000
Starting price EUR 1,500





16
A LARGE GILT-COPPER ALLOY REPOUSSÉ IMAGE OF MAHOTTARA (CHEMCHOG) HERUKA IN YABYUM, 17TH-18TH CENTURY

Tibet. The three-headed winged deity is shown in high relief with four legs and six arms, holding in his hands three vajras and three kapalas, dressed in a loincloth made of tiger skin, adorned with human and elephant hides, and a garland of severed heads around the waist. He stands on prostrated figures atop a lotus base with beaded rims, in union with his consort. Their bodies are framed by a band of openwork lotus scroll between beaded borders, centered at the top by an image of the four-armed Avalokiteshvara, flanked by six seated Buddhas.

Provenance: From a private collection in Western France and thence by descent.
Condition: Good condition with old wear, rubbing to the gilt, small dents, and few nicks. The bronze with a fine, naturally grown, dark patina with small areas of verdigris.

Weight: 3.4 kg
Dimensions: **Height 59.6 cm**

Mahottara (Chemchog) is the principal Heruka of the wrathful Sambhogakaya deities of the Nyingma tradition. He is usually holding three vajras in his right hands and three kapalas in his left hands.

LITERATURE COMPARISON
Compare a related Tibetan gilt copper alloy plaque depicting Mahakala, dated 16th-17th century, at Koller, Zurich, 23 September 2006, lot 145 **(fig. 1)**. Compare a related earlier Tibetan gilt-bronze figure depicting the same subject, dated 14th century, 16.4 cm high, at Sotheby's Paris, 12 December 2024, lot 6.


fig. 1

AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams New York, 18 March 2013, lot 161
Price: USD 11,250 or approx. **EUR 15,000** converted and adjusted for inflation at the time of writing
Description: A gilt copper alloy repoussé relief panel with Kinnara, 17th/18th century
Expert remark: Compare the closely related repoussé work, gilding, and size (60.9 cm). Note the different subject and rectangular form.



Estimate EUR 4,000
Starting price EUR 2,000



17
A GILT-COPPER REPOUSSÉ FIGURE OF A LAMA, QING DYNASTY, 18TH-EARLY 19TH CENTURY

Tibetan-Chinese. Seated in dhyanasana over a double-lotus base with beaded rim, his hands in dharmachakra mudra before the chest, dressed in monastic robes decorated with finely incised floral hems. The face, arms, and feet of copper. The face with a serene expression, downcast eyes, gentle smile, and flanked by pendulous earlobes. The base sealed and incised with a double vajra.

Provenance: From an Austrian private collection, acquired in the French trade.
Condition: Good condition with old wear, manufacturing irregularities, small dents, old soldering marks at the arms and neck, scratches, nicks, and rubbing to the gilt. The base sealed and possibly still retaining its original sacred contents.

Weight: 1.9 kg
Dimensions: Height 33.3 cm

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams London, 16 May 2013, lot 291
Price: GBP 10,625 or approx. **EUR 20,000** converted and adjusted for inflation at the time of writing
Description: A repoussé gilt-bronze figure of a Tibetan lama, 18th/19th century
Expert remark: Compare the closely related modeling, repoussé work, and gilding, with similar base and size (32.3 cm).



Estimate EUR 4,000
Starting price EUR 2,000



18
A BRONZE AND SILVER APPLIED COPPER RITUAL TEAPOT AND STOVE

Tibet, 19th century. The body tapering towards the base, surmounted by a short cylindrical neck and domed cover with bud finial, flanked by an incised and reticulated makara handle and an outward-curving spout issuing from the jaws of a makara, finely worked with a silver collar in the form of scrolling clouds around the neck and spout, and silver fittings to the cover and rims. The cover attached to the body by a chain. The stove similarly worked in copper and applied with silver elements around the foot and neck, and with silver handles in the form of dragons. The neck decorated with a band of wan cartouches enclosing the Eight Buddhist Emblems. (2)

Provenance: From a French private collection.
Condition: Very good condition with old wear, traces of use, manufacturing irregularities, small dents, few nicks, few light scratches, remnants of adhesive to silver mounts, and the stove with old metal fills at the joints probably inherent to the manufacture.

Weight: 1.2 kg (the teapot) and 3.6 kg (the stove)
Dimensions: Height 26 cm (the teapot) and 45.5 cm (the stove)

LITERATURE COMPARISON
Compare a closely related copper teapot and stove, dated to the Qing dynasty, in the Hong Kong Heritage Museum **(fig. 1)**. Compare a related teapot and stove formerly in the Alice S. Kandell Collection and now in the Tibetan Buddhist Shrine Room of the Minneapolis Institute of Art. Compare a related silver-applied copper tea pot, dated to the 19th century, in the Victoria and Albert Museum, accession number 408-1906.



fig. 1

AUCTION RESULT COMPARISON
Type: Related
Auction: Galerie Zacke, Vienna, 10 March 2023, lot 525
Price: EUR 11,700 or approx. **EUR 12,000** adjusted for inflation at the time of writing
Description: A parcel-gilt and silver-applied brass ritual teapot, late 18th to early 19th century
Expert remark: Compare the related form and modeling. Note the size (31.3 cm).



Estimate EUR 5,000
Starting price EUR 2,500



19

A MONUMENTAL (305 CM) EMBROIDERED SILK APPLIQUÉ OF GEYNYEN JAGPA MELEN, TIBET, 18TH CENTURY

Finely worked with silk brocade, silk, and gold thread to depict Geynyen Jagpa Melen seated astride a horse engulfed in flames below a large bird in flight, the deity wearing elaborate armor, a billowing sash, and tall helmet terminating in a canopy, holding a spear in his raised right hand which pierces through a prostate figure, above three dancing wrathful deities holding ritual implements, while a bodhisattva emerges from the flames. Mounted on a blue silk damask frame.

Provenance: The Moke Mokotoff Collection, New York. John **'Moke' Mokotoff** (1950-2022) was a devoted Buddhist practitioner, passionate collector, and esteemed dealer of Asian art. After studying expressive art and photography in school, he moved to New York, where he began to deal in the nascent market for Chinese, Indian, and Himalayan art. In 1980, Moke opened his first gallery, Mokotoff Asian Arts, and actively sold important works to some of the most prominent collections in New York and globally, including the Metropolitan Museum of Art and the Rubin Museum of Art. Revered for his knowledge of Chinese and Indian textiles, Moke was also a compassionate teacher and lifelong patron of Buddhist monasteries and nunneries.



John 'Moke' Mokotoff (1950-2022) exhibiting for Asia Week New York

Condition: Good condition with some wear, fading, some stains, few losses, loose threads, and tears. Presenting exceptionally well!

Dimensions: Size 305 x 121 cm

Geynyen Jagpa Melen ('Fire Fetching Brigand and Supreme Warlord'), identified by the parasol rising from his helmet, is an ancient Bhutanese warrior god. According to legend he was subjugated to become a protective deity of the Dechenphug temple. He withdrew into a large stone known as the Thimphu and is believed to return and rescue the country when Bhutan is most in need.

LITERATURE COMPARISON
Compare a closely related embroidered silk painting of Dorje Drolo, Tibet or Bhutan, dated to the 19th century, size 195 x 177 cm, in the Rubin Museum of Himalayan Art, object number C2004.14.5 **(fig. 1)**. Compare a related embroidered silk painting with satin, brocade, and damask, depicting the goddess Kurukulla, Tibet, 19th century, 142 x 119 cm, in the Metropolitan Museum of Art, accession number 2014.720.1.



fig. 1

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Zacke, Vienna, 11 April 2024, lot 29
Price: EUR 28,600
Description: A large and dramatic silk appliqué of Vajrakilaya with consort, Tibet, 18th century
Expert remark: Compare the related technique and style. Note the different format and size (88 x 88 cm) and that this silk appliqué was also in the Moke Mokotoff Collection.





AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams Hong Kong, 30 November 2022, lot 1035
Estimate: HKD 500,000 or approx. **EUR 61,500** converted and adjusted for inflation at the time of writing
Description: A silk appliqué of Tilopa, Tibet, circa 18th century
Expert remark: Compare this silk appliqué fragment of the Mahasiddha Tilopa, which similarly once belonged to a monumental thangka. Note the size (132 x 101.2 cm).



Estimate EUR 6,000
Starting price EUR 3,000

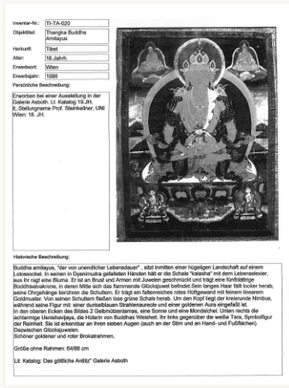
20
A THANGKA DEPICTING BUDDHA AMITAYUS, TIBET, 18TH CENTURY

Published: Galerie Asboth, Das göttliche Antlitz: Antike Thangka aus Tibet 16.-19. Jahrhundert, 1996, p. 14-15, no. 5. Erroneously dated 19th century in the catalog, but correctly dated 18th century in the accompanying copy of the pricelist. According to the pricelist, the present lot was sold for ATS 92,000 or **EUR 13,500** (converted and adjusted for inflation at the time of writing).

Distemper and gold on cloth, with a silk brocade mounting. The red-skinned deity seated in dhyanasana on a lotus throne with his hands lowered in dhyana mudra holding a kalasha with the elixir of life, backed by a halo and surrounded by a flaming mandorla. Set within a verdant landscape with rolling hills and clear blue skies, the central deity is surrounded by two lamas in the top corners raised on clouds, and White Tara and the six-armed Ushnishavijaya to the bottom.

Provenance: Galerie Asboth, Vienna, 1996. A private collector in Austria, acquired from the above and thence by descent. A copy of the collector's notes, confirming the above and noting a statement from Prof. Ernst Steinkellner, **dating the present thangka to the 18th century**, accompanies this lot. Prof. Steinkellner presented the introductory address at the opening of the exhibition at Galerie Asboth where the present lot was included. **Prof. em. Dr. Ernst Steinkellner** holds a Ph.D. in Indian Philosophy from the University of Vienna, where he studied under Erich Frauwallner. After a guest stay at the University of Pennsylvania (1971-1973), he founded the Institute for Tibetology and Buddhist Studies at the University of Vienna and headed this institute until 2000. In 2008, he was awarded the Ludwig Wittgenstein Prize. **Ute Asboth** (c. 1927-2018), owner of Galerie Asboth, began her career in the Asian art trade at Galerie Zacke in the early 1980s before eventually founding Galerie Asboth in Vienna, Austria. The gallery specialized in East Asian art and published extensively. Several noted exhibitions were curated in close cooperation with Luigi Bandini from Eskenazi gallery in London, United Kingdom. Some pieces from Ute Asboth's private collection reside now in the Museum of Ethnology, Vienna (today the Weltmuseum).

Prof. em. Dr. Ernst Steinkellner



Dimensions: Image size 88 x 64 cm, Size incl. frame 114 x 90 cm.

Set inside a vintage frame.

Buddha Amitayus, known as the Buddha of Immeasurable Life, is revered in Tibetan Buddhism for his ability to extend the lifespan of practitioners and devotees. In the Mahayana tradition, Buddha is understood to manifest in three bodies: the form body (nirmanakaya), the apparitional body (sambhogakaya), and the ultimate truth body (dharmakaya). Amitayus is considered the sambhogakaya, or apparitional body, of Amitabha Buddha, who represents the form body. While both are the same entity, their distinct appearances reflect these different manifestations, with Amitayus symbolizing boundless life and merit. His striking red hue sets him apart from other forms and serves as a visual expression of his unique attributes, while the dharmakaya, or ultimate truth body, remains beyond physical description, embodying the ineffable nature of ultimate reality.

Literature comparison: Compare a related thangka depicting red Amitayus, dated to the 18th century, illustrated in Béla Kelényi and Judit Vinkovics, Tibetan and Mongolian Buddhist Painted Scrolls, Ferenc Hopp Museum of Eastern Asiatic Arts, Budapest, 1995, cat. no. 46, and illustrated on Himalayan Art Resources, item number 99154.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 16 September 2014, lot 299
Price: USD 37,500 or approx. **EUR 48,500** converted and adjusted for inflation at the time of writing
Description: A painting of Shakyamuni Buddha, Tibet, 18th century
Expert remark: Compare the related manner of painting with a similar composition and mandorla. Note the size (72.4 x 50.2 cm).



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 12 September 2018, lot 314
Price: USD 60,000 or approx. **EUR 73,000** converted and adjusted for inflation at the time of writing
Description: A large thangka of Sitatara, Mongolia, late 18th-early 19th century
Expert remark: Compare the related manner of painting with similar colors and drapery. Note the different size (141 x 87.6 cm).



Estimate EUR 6,000
Starting price EUR 3,000





21
A THANGKA DEPICTING SCENES FROM THE PAST LIVES OF BUDDHA, TIBET, 18TH CENTURY

Gold and distemper on cloth. The central Buddha seated in vajraparyankasana on a lotus throne with multicolored petals, backed by an ornate tiered nimbus housing pairs of elephants, lions, dragons, and geese, the top tier supported by a pair of youthful attendants and centered by a winged Garuda. His hands are raised to the chest and held in dharmachakra mudra, and he wears a fine layered patchwork robe. His serene face with downcast eyes and benevolent smile, all above a group of worshippers including bodhisattvas, monks, and laymen centered by a tall lotus supporting offerings.

The central figure is surrounded by vignettes depicting scenes from the Buddha's life and referencing his teachings, all within a verdant mountainous landscape. Above the nimbus, Prince Gautam is riding on Kanthaka, his favorite stallion, accompanied by courtiers and palace guards. The top right corner with the Buddha as a monk, meditating as he looks toward an image of Ushnishavijaya, above a lama with a group of monks. The lower right shows an intricate complex of walls and buildings around a central temple housing the mahasiddha Virupa. The lower margin with three pavilions containing the bodhisattva Manjushri, the wrathful protector Mahakala Panjaranatha, and two Gelug lamas. The central figure is flanked to the left by two further pavilions and surrounding courtyards with lamas, monks, and laymen.

Provenance: From an old private collection in Germany.
Condition: Excellent condition, commensurate with age, showing some old wear, light creasing, stains and minor soiling, small tears to edges, minuscule losses. Presenting remarkably well.

Dimensions: Size 73.5 x 56.3 cm

Literature comparison: Compare a closely related thangka in the collection of Richard R. & Magdalena Ernst, illustrated by Jeff Watt on Himalayan Art Resources, item no. 18316.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 14 September 2010, lot 156
Price: USD 10,000 or approx. **EUR 14,000** converted and adjusted for inflation at the time of writing
Description: A thangka with Shakyamuni Buddha, Tibet, 18th century
Expert remark: Compare the closely related subject and manner of painting. Note the size (89 x 57.3 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 21 March 2018, lot 310
Price: USD 47,500 or approx. **EUR 58,500** converted and adjusted for inflation at the time of writing
Description: A large and very fine thangka depicting Shakyamuni Buddha and two classic Buddhist teaching stories, Avadana, Tibet, 18th century
Expert remark: Compare the closely related subject and manner of painting. Note the larger size (101.9 x 59.6 cm).



Estimate EUR 4,000
Starting price EUR 2,000



22
A THANGKA OF THE EYE CLEARING AVALOKITESHVARA, MONGOLIA, 18TH-19TH CENTURY

Gold and distemper on cloth. The All-Seeing One seated in dhyanasana atop a lotus cushion and backed by a radiating mandorla and oval halo within a mountain landscape. His raised secondary hands hold a water vessel and a mirror, while the main pair of hands perform the eye clearing gesture at the heart. The deity wears a flowing dhoti decorated with dragons and his upper body is adorned with billowing sashes. The face with a serene, meditative expression marked by sinuously lidded, reddened eyes repeated all over the body.

Provenance: From a private estate in Switzerland.
Condition: Very good condition with minor wear, light creasing, some soiling.

Dimensions: Image size 79.5 x 55 cm

The Eye Clearing Avalokiteshvara (mig 'byed, which literally means 'opening the eyes') is believed to have originated with the Revealed Treasure of the Nyingma Tradition and the teacher Nyangral Nyima Ozer in the 12th century. Since the original text of Nyangral many authors from numerous traditions such as Kagyu, Sakya and Gelug have written follow up ritual and meditation texts, including figures such as Karma Chagme and Dagchen Kunga Lodro.

Although originally a Nyingma practice found in Southern Tibet, the Eye Clearing Avalokiteshvara has grown immensely in popularity in Mongolia. One of the largest images in the Ganden Monastery, Ulaanbaatar, depicts this form of the deity.



LITERATURE COMPARISON
Compare a related thangka depicting the same subject, dated 18th-19th century, in the Bogd Khaan Palace Museum, Ulaanbaatar.



Estimate EUR 3,000
Starting price EUR 1,500

23

A RARE AND IMPORTANT GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI, EARLY MALLA PERIOD, NEPAL, 1201-1482

Expert's note: The figure's oversized head, well-postured shoulders, attenuated waist, and full face with elongated eyes, hooked nose, and rounded chin are hallmark features of the early Malla style, particularly from the second half of the period (14th–15th century). This classic Newari aesthetic was also embraced by the neighboring Khasa Malla kingdom, which ruled the Karnali Basin of western Nepal and western Tibet.

Early Malla works are rare amongst the wider compendium of Nepalese art history, including very few images of seated Shakyamuni such as the present example.

Superbly cast seated in dhyanasana with his right hand lowered in bhumisparsha mudra, the left hand held above the lap. He is dressed in monastic robes with deeply incised scrolling hems, gathering in richly carved pleats at the shoulder and feet. His face is exquisitely modeled with a serene expression marked by downcast eyes centered by the turquoise-inlaid urna as well as an aquiline nose and bow-shaped lips forming a subtle smile. The hair arranged in sinuous rows of tight curls over the domed ushnisha surmounted by a golden jewel.

Provenance: Old English private collection. The Property of a Gentleman in the United Kingdom, acquired from the above.
Condition: Generally in good condition with ancient wear, casting irregularities as expected, small nicks and dents, significant rubbing and losses to gilt, the inlay possibly replaced, few small fatigue cracks. Notable heat damage to bottom and lower backside. Some of the gilt may have been partially renewed over time. Old fills and several casting patches, particularly to the back, most probably inherent to the manufacture.

Weight: 4.7 kg
Dimensions: Height 31.6 cm

The Newari, the traditional inhabitants of the Kathmandu Valley, were the master metal casters of the period, and their services were patronized far and wide, including at the Imperial workshops of the Yuan dynasty in Beijing. The sculpture of the early Malla period, starting from the second half of the twelfth century through the fifteenth century, is characterized by pronounced musculature and elaborate ornamentation. Aesthetically, examples made during the early Malla period are among the most refined, with elegant, graceful bodies, delicate hands and fine facial features.

LITERATURE COMPARISON
Compare a related Malla gilt-bronze figure of Buddha Shakyamuni, dated to the 12th century, in the Patan Museum, and illustrated on Himalayan Art Resources, item number 59501 **(fig. 1)**. Compare a related Khasa Malla gilt-bronze figure of Buddha Shakyamuni, dated 13th-14th century, in the Rubin Museum of Art, object number C2006.24.1. Compare a related gilt-copper figure of Buddha Shakyamuni, also cast without a pedestal, dated 13th-14th century, illustrated by Ulrich von Schroeder, Buddhist Sculptures in Tibet, vol. 1, Hong Kong, 2001, pp. 522-523, no. 170C.


fig. 1

AUCTION RESULT COMPARISON
Type: Related
Auction: Sotheby's London, 4 November 2021, lot 332
Price: GBP 277,200 or approx. **EUR 413,000** converted and adjusted for inflation at the time of writing
Description: Gilt copper Buddha Shakyamuni with inset stones Nepal, Early Malla Period, 14th/15th century
Expert remark: Compare the closely related manner of casting, modeling, and gilding, with similar stylistic features including the robe, the shape of the shoulders and waist, and the facial expression. Note the closely related size (32 cm).



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's Paris, 12 December 2023, lot 198
Price: EUR 730,800 or approx. **EUR 740,000** converted and adjusted for inflation at the time of writing
Description: A rare and important gilt-copper figure of Buddha, Nepal, early Malla period, 13th-14th century
Expert remark: Compare the closely related modeling, manner of casting, and size (31.2 cm). Note the much better-preserved gilding.



Estimate EUR 50,000
Starting price EUR 25,000







24

A RUBY AND TURQUOISE INLAID GILT-COPPER FIGURE OF INDRA, NEPAL, 15TH-17TH CENTURY

Superbly cast seated in rajalilasana with his left leg crossed as he leans on his left hand, the right arm resting on his raised knee and held in vitarka mudra, with two lotus stalks rising to his shoulders supporting a vajra and flaming scrollwork. Dressed in a short diaphanous dhoti and adorned with beaded jewelry inlaid with turquoise and rubies.

The face with a serene expression marked by heavy-lidded downcast eyes under sinuously incised brows, centered by a horizontal third eye, above full lips forming a gentle smile, flanked by ears adorned with large earrings. The hair arranged in a tall chignon surmounted by a lotus bud and backed by an ornate diadem incised with scrolls.

Provenance: From a London dealership, acquired in the local art market.
Condition: Very good condition with expected wear and casting irregularities. Scattered tiny nicks and light surface scratches. Rubbing and minor losses to gilt. Minuscule losses to exposed areas. Most of the inlays are later replacements.

Weight: 539.7 g
Dimensions: Height 13 cm

Indra is a Vedic god known as the king of all other gods, as well as the deity of war, and of the sky, and exalted as the giver of rain. This very elegantly and intricately modeled bronze is characteristic for the Nepali representation of Indra, seated in the graceful pose of 'Royal Ease' with his principal attribute of the thunderbolt supported by a lotus flower, bearing a crescent-shaped crown, and with the horizontal 'third eye' incised on the forehead. Indra is the lord of the gods who plays an important part in the legends, life and art of Nepal, and the best that the Newari sculptors had to give often went into the making of images of this deity.

LITERATURE COMPARISON
Compare the posture, hand gestures, jewelry and flower design of a Nepalese gilt copper Indra dated to the 16th century, from the Nasli and Alice Heeramaneck Collection now in the Los Angeles County Museum of Art, accession number M.69.13.4.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's New York, 22 September 2020, lot 321
Price: USD 52,920 or approx. **EUR 62,000** converted and adjusted for inflation at the time of writing
Description: A gilt copper figure of Indra, Nepal, 15th century
Expert remark: Compare the closely related modeling and manner of casting with similar posture, mudras, jewelry, and size (13.5 cm).



Estimate EUR 6,000
Starting price EUR 3,000

25

A GILT-BRONZE FIGURE OF DHARMADHATU VAGISHVARA MANJUSHRI WITH CONSORT, 17TH-18TH CENUTRY

Nepal. The four-headed deity seated in dhyanasana on a lotus throne with beaded rim, holding in his eight arms a lotus, bow, noose, vajra bell, hook, stem, and the sword of wisdom. His consort Sarasvati is resting on his left knee, her hands held in abhaya and varada mudras. Each is dressed in an elaborate dhoti, adorned with beaded jewelry, armlets, and foliate headdresses. All supported on a separately cast, tiered, and reticulated throne decorated with lotus petals, festoons, and peacocks.

The base with a lengthy inscription neatly incised to the reverse.

Provenance: From an old private collection in southern Germany. The interior of the base with an old label inscribed 'Manjushri Weisheit'.
Condition: Excellent condition with minor wear and casting irregularities, the back of the waist with minor fatigue cracks, the base with an old crack on the reverse, the lotus pedestal with few light scratches and small dents, minor rubbing to gilt. The mandorla lost.

Weight: 1.5 kg
Dimensions: Height 19.4 cm

The name of this tantric manifestation of Manjushri is 'Gentle Lord of the Language of Dharma'. 'Dharmadhatu' in the name refers to the emptiness (sunyata) of all appearances. To his left sits his partner Sarasvati, the youthful goddess of eloquence, poetry and music, originally an Indian deity who was incorporated into the Mahayana Buddhist pantheon.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams London, 1 November 2021, lot 310
Price: GBP 25,250 or approx. **EUR 37,500** converted and adjusted for inflation at the time of writing
Description: A gilt-bronze figure of Dharmadhatu Vagishvara Manjushri with his consort, Nepal, 19th century
Expert remark: Compare the closely related modeling, manner of casting, and gilding. Note the different base, the mandorla, the size (23.5 cm), and the later dating.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Koller, Zurich, 6 May 2014, lot 139
Price: CHF 55,200 or approx. **EUR 62,000** converted and adjusted for inflation at the time of writing
Description: A gilt copper figure of Dharmadhatu Vagishvara Manjushri with his consort. Nepal, dated 1690
Expert remark: Compare the closely related modeling, manner of casting, and gilding, showing a similar treatment of the jewelry, faces, and lotus pedestal. Note the different size of the figure (22.5 cm), the similar inscription, and the lack of a base.



Estimate EUR 20,000
Starting price EUR 10,000







26
A BLACK STONE STELE OF SIDDHI LAKSHMI, PURNACHANDI, NEPAL, 17TH CENTURY

Finely and deeply carved in a dynamic stacked composition, the ten-armed deity is positioned in a low crouch, precariously balancing on the outstretched arms of Bhairava whose palms support the feet of the goddess. Bhairava is in a kneeling posture astride a corpse that is splayed across the lotus pedestal base, all set within a thickly beaded foliate arch.

Each of Siddhi Lakshmi's five heads has a third eye and wears a crown with skull ornaments and foliate motifs. She is dressed in a bone apron and adorned in a necklace of severed heads. She holds a skull cup to her chest with her central right hand while her left hand makes the bindukapala mudra, signifying the transmission of spiritual power to the practitioner. The secondary radiating arms display her various attributes: sword, staff, bell, noose, trident, and a freshly severed head. The remaining outstretched hands are held in varada and abhaya mudra, which together reiterate her ability to overcome obstacles, wield power, and protect the faithful.

Provenance: The collection of Dr. John Ross Sr., thence by descent to his son and thence by further direct descent. **Dr. John Ross Sr.** was an American physician and art collector. A part of the collection was donated to the World Cultures Art Collection of Mesa College, San Diego.
Condition: Good condition with expected wear, light scratches, light rubbing to details, small chips and minor losses to edges.

Weight: 4,836 g
Dimensions: Height 28.2 cm (excl. stand), 37 cm (incl. stand)

Bhairava is shown as subordinate to the goddess, yet also subjugating the corpse below his feet. He plays an important role in this visual narrative, as he literally supports and sustains the goddess above.

The stacked composition of the image establishes a clear visual hierarchy and reinforces the power and ritual authority of the goddess. While classified as dangerous and bloodthirsty, Siddhi Lakshmi has a sweetly smiling face, a stylistic feature typical in Newar art.

Indic religions often emphasize the spiritual energy (shakti) of female deities, whether wrathful or benign. One of the most powerful tantric goddesses in the Kathmandu Valley is Siddhi Lakshmi. Siddhi Lakshmi is worshiped to destroy evil, repel negative forces, cultivate wisdom, and provide material and spiritual success.

AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams New York, 18 March 2013, lot 143
Price: USD 6,250 or approx. **EUR 8,300** converted and adjusted for inflation at the time of writing
Description: A grey stone stele of Chamuda, Nepal, 17th century
Expert remark: Compare the related modeling and manner of carving with similar crouched stance and size (27.3 cm). Note the openwork.



Estimate EUR 2,000
Starting price EUR 1,000

27
A PAINTED WOOD FIGURE OF A MONGOOSE, TIBET, 17TH-18TH CENTURY

Carved standing foursquare on rockwork, the body covered in a light brown wash over the beige ground, the fur accented with circles, curved lines, and dark blotches enclosing a hatched pattern. The face with a fierce expression marked by bulging eyes above a wide snout, the mouth agape revealing sharp fangs and tongue, the ears pricked, all highlighted with red accents. The rockwork covered in a brown-black color with blue and red swirls and finely dotted lines.

Provenance: French trade. Acquired from an old private estate in the Paris region, France.
Condition: Good condition with minor wear, few natural age cracks, little flaking to the lacquer, rubbing, few touchups along the center of the body, nicks, and light surface scratches. Overall with a fine, naturally grown patina.

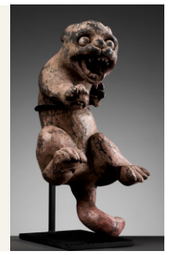
Weight: 766 g
Dimensions: Length 23.4 cm

Expert's note: In Tibetan religious tradition, the mongoose is primarily associated with Jambhala, the Buddhist deity of wealth and prosperity. Jambhala is often depicted holding a mongoose that spews forth an endless stream of jewels, symbolizing the deity's power to bestow material wealth and remove financial obstacles. This imagery originates from Indian mythology, where the mongoose is linked to Kubera, the Hindu god of wealth, and was later integrated into Buddhist iconography.

Beyond its connection to wealth, the mongoose is also considered a symbol of victory over greed and attachment. In some esoteric interpretations, the mongoose's ability to defeat snakes—often symbolic of negative forces—aligns with its role as a protector against spiritual and material harm.

Literature comparison: Compare a related gilt-bronze figure of a mongoose, dated circa 16th century, 11 cm long, at Christie's Paris, 13 June 2013, lot 76.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Zacke, Vienna, 10 March 2022, lot 51
Price: EUR 5,200 or approx. **EUR 5,800** adjusted for inflation at the time of writing
Description: A carved wood figure of a mongoose, Tibet, 17th-18th century
Expert remark: Compare the similar expression with bulging eyes, the lacquer, and size (25 cm). Note that the piece was likely part of a larger figure, unlike the present lot as evidenced by the rockwork base.

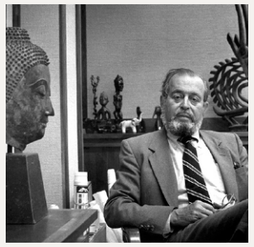


Estimate EUR 2,000
Starting price EUR 1,000



Nepalese Stone Steles from the Collection of Raymond & Marsha Vargas Handley (Lots 28-31)

Raymond G. Handley (1923-2009) partnered with Ray Renault in the 1950s to co-found one of California's oldest and most successful real estate development firms. They were pioneers in shaping the early landscape of Silicon Valley, developing buildings for major tech innovators such as Intel and Raytheon, laying the groundwork for the region's transformation into a global technology hub. Raymond Handley became a keen collector of art who traveled extensively, from the highest mountains of Tibet to the most remote parts of Papua New Guinea and Africa. His passion led him to establish Folk Art International/Xanadu Tribal Arts, an ethnographic art business which developed into the Xanadu Gallery in the late 1990s, located in the historic Frank Lloyd Wright building off Union Square, and continued to this day by his widow Marsha Vargas Handley, who is an important figure in the Asian art world in her own right, serving as the president of the International Netsuke Society for over 16 years.



Raymond G. Handley (1923-2009)



Marsha Vargas Handley inside Xanadu Gallery

Lots 28-30 were acquired from Spink & Son, London.

Raymond Handley's first visit to Spink & Son took place in the early 1980s, between Christmas and New Year's, when much of the staff was away on vacation. During this visit, Raymond was captivated by the gallery's impressive selection of fine works and quickly amassed a collection of over 100 items he intended to purchase. This large number caused some concern for Anthony Gardner, head of Spink's Southeast Asian Department, who had never dealt with such a sizable transaction. As the total approached 108 items, Anthony suggested Raymond stop there, citing it as an auspicious number. To this day, 108 remains the record for the most works sold in a single day, and it became customary thereafter for the staff to remain at work during the holiday period.



28
A RARE STONE STELE OF VISHNU AS SHRIDHARA, THAKURI DYNASTY

Nepal, Kathmandu Valley, 10th-11th century. The stele depicting the Hindu god of protection raised on a lotus throne against a flaming prabhamandala, having four arms, holding a conch, a flaming wheel, a mace, and a lotus flower. The figure with an elaborate diadem and trailing celestial garments.

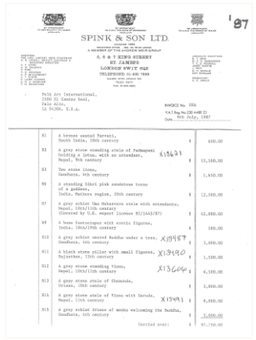
Provenance: Spink & Son, London, 1987. Raymond Handley, Los Altos Hills, California, acquired from the above, and thence by descent to his wife Marsha Vargas Handley. A copy of the invoice from Spink & Son, dated 6 July 1987, and confirming the dating above, accompanies this lot.
Condition: Superb condition, especially considering the age of this stele. Expected wear, few minor losses, the right hand with an old repair, signs of weathering and erosion, encrustations, structural fissures, light scratches, small nicks, remnants of pigment.

Weight: 52.6 kg (incl. stand)
Dimensions: Height 68 cm (excl. stand), 76 cm (incl. stand)

With an associated metal stand. (2)

The name Shridara comes from two Sanskrit words: Shri, a title for the goddess Lakshmi, Vishnu's consort, who symbolizes wealth, prosperity, and beauty; and Dhara, meaning 'bearer' or 'holder'. Together, Shridara signifies Vishnu as the bearer of Lakshmi, highlighting his role as the sustainer of prosperity and well-being. In Hindu worship, Vishnu as Shridara represents the ideal harmony between spiritual and material wealth, where the Divine ensures that prosperity is upheld in a righteous and balanced manner. In this form, Vishnu not only protects individuals but also safeguards.

Literature comparison: Compare a closely related stone stele of Vishnu, 83.8 cm high, dated to the 10th century, in the Asian Art Museum of San Francisco, object number B86S9.


SPINK & SON LTD.

'87

91	A bronze seated Parvati, South India, 16th century	£	600.00
92	A grey stone standing stele of Jambunadi holding a lotus, with an attendant, Nepal, 9th century	£ 13491	15,500.00
93	Two stone lions, Gandhara, 4th century	£	1,450.00
94	A standing Tibet pink sandstone torso Tibet, 14th century India, Western region, 10th century	£	12,500.00
97	A grey schist Gandharan stele with attendants, Nepal, 10th/11th century (Covered by U.K. export license N123456/87)	£	52,000.00
98	A bone finelycarved with scantily figures, India, 18th/19th century	£	500.00
810	A grey schist seated Buddha under a tree, Gandhara, 4th century	£ 13487	3,000.00
811	A black stone pillar with small figures, Rajasthan, 12th century	£ 13490	1,500.00
812	A grey stone standing Vishnu, Nepal, 10th/11th century	£ 13496	6,500.00
813	A gray stone stele of Chamunda, Orissa, 10th century	£	3,000.00
814	A grey stone stele of Vishnu with Garuda, Nepal, 11th century	£ 13491	8,000.00
815	A grey schist frieze of monks welcoming the Buddha, Gandhara, 5th century	£	3,000.00
	Carried over:	£	87,750.00

Folk Art International

	Carried over:	$	87,750.00
816	A grey schist seated Bodhi, Gandhara, 7th century	$	500.00
817	A grey stone Vishnu on Garuda, Nepal, 10th century	$	600.00
818	A grey stone Vishnu on Garuda, Nepal, 11th century X13491	$	5,900.00
819	A grey stone seated Buddha on a rock throne with a halo brim, Nepal, 10th/11th century X0623	$	15,600.00
820	A grey stone stupika with the seated Buddhas, Pala, 9th century X13495	$	5,900.00
821	A grey stone standing stele of Vishnu, Nepal, 10th/11th century X13496	$	6,300.00
822	A grey schist frieze of a Buddhist story, Gandhara, 4th century	$	900.00
823	A small grey schist lion, Gandhara, 4th century	$	300.00
824	A grey schist frieze showing the Great Departure Gandhara, 5th century	$	1,800.00
825	A large schist lion, Gandhara, 4th century	$	1,200.00
826	A grey schist frieze depicting the Buddha receiving a bowl of milk, Gandhara, 4th century	$	2,300.00
827	A grey schist frieze of the cremation of the Buddha, Gandhara, 4th century	$	1,200.00
828	A grey schist frieze of the birth of the Buddha, Gandhara, 5th century	$	600.00
829	A grey schist fragment of a column with female figure, Gandhara, 4th century	$	300.00
830	A grey schist frieze showing the Buddha bidding his horse farewell, Gandhara, 4th century	$	900.00
831	A grey schist frieze of a seated Buddha with attendants, Gandhara, 4th century	$	1,300.00
832	A terracotta torso of a female, Gupta, 5th century X13605	$	650.00
	Carried over	$	142,800.00

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 23 March 1999, lot 84
Price: USD 46,000 or approx. **EUR 85,000** converted and adjusted for inflation at the time of writing
Description: A stone stele of Buddha Shakyamuni, Nepal, circa 12th century
Expert remark: Compare the related form, modeling, and manner of carving. Note different subject and the size (78.2 cm).



Estimate EUR 30,000
Starting price EUR 15,000

29

A RARE STONE STELE OF VISHNU FLANKED BY LAKSHMI AND GARUDA, THAKURI DYNASTY

Nepal, Kathmandu Valley, 11th century. Deeply and finely carved with the central four-armed Vishnu standing on a rectangular plinth adorned with stylized tendrils, holding in his four hands objects symbolizing his role as the god of sound, mind, strength, and liberation. Flanking him are his consort Parvati and his loyal vahana Garuda, the triad encircled by radiant aureoles of pearls and flames, emphasizing Vishnu's divine presence.

Provenance: Spink & Son, London, 1987 (invoice lost). Raymond Handley, Los Altos Hills, California, acquired from the above, and thence by descent to his wife Marsha Vargas Handley.
Condition: Very good condition, especially considering the age of this stele. Expected wear, chips and minor losses, signs of weathering and erosion, encrustations, structural fissures, light scratches, small nicks, remnants of pigment.

Weight: 30.8 kg (incl. stand)
Dimensions: Height 51.5 cm (excl. stand), 55 cm (incl. stand)

With an associated metal stand. (2)

In early Nepalese art, triads were favored in both Hindu and Buddhist imagery. This stele depicts Vishnu in his four-armed form, displaying, in raised hands, his principal weapons—a discus and a club. Attending him are his consort, the goddess Lakshmi, and the eagle Garuda, his celestial vehicle, represented in anthropomorphic form. Vishnu stands on a raised platform decorated with a stylized lotus plant and a flower cartouche, while Lakshmi is on a lotus pedestal and Garuda is on tiered rocks, representing his mountain abode. Each deity is surrounded by a pearl-and-flame aureole, as is the entire ensemble.

LITERATURE COMPARISON
Compare a near identical stone stele, 48.9 cm high, also dated to the 11th century, formerly in the Metropolitan Museum of Art, object number 1995.570.9 **(fig. 1)**, and returned to the Government of Nepal in November 2022. Compare a closely related schist stele depicting the same subject, 75.8 cm high, also dated to the 11th century, formerly in the collection of Marilynn B. Alsdorf and now in the Art Institute of Chicago, reference number 2014.1026.


fig. 1

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's, Paris, 26 November 2002, lot 304
Price: EUR 24,675 or approx. **EUR 36,000** adjusted for inflation at the time of writing
Description: A stone stele of Vishnu, Nepal, 9th century
Expert remark: Compare the closely related form and subject as well as the related modeling and manner of carving. Note the earlier date and closely related size (53 cm).



Estimate EUR 15,000
Starting price EUR 7,500

30

A BROWN LIMESTONE STELE OF SHIVA ARDHANARISHVARA, NEPAL, MIDDLE MALLA PERIOD, 14TH–16TH CENTURY

Finely carved, the deity stands gracefully in samabhanga atop a lotus-shaped base, flanked by Nandi and a lion, the vahana of Shiva and Parvati. The right side of the figure featuring a flat, masculine chest, representing Shiva, adorned with serpent jewelry and holding a trishula. The left side of the figure marked by a prominent breast, representing Parvati, and adorned with gem-studded jewelry, and holding a rosary and vajra.

Provenance: Spink & Son, London, 1987 (invoice lost). Raymond Handley, Los Altos Hills, California, acquired from the above, and thence by descent to his wife Marsha Vargas Handley.
Condition: Very good condition with old wear, primarily from worship within the culture. Small nicks, light scratches, minor losses, signs of weathering, encrustations, remnants of pigments.



Weight: 33.8 kg (incl. stand)
Dimensions: Height 56.5 cm (excl. stand), 59.5 cm (incl. stand)

With an associated metal stand. (2)

The concept of Ardhanarishvara comes from the Sanskrit words “Ardha” (half), “Nari” (woman), and “Ishwara” (lord). Depicted as half-male and half-female – Shiva on the right and Parvati on the left – Ardhanarishvara represents the balance between two opposing life paths: Shiva’s ascetic spirituality and Parvati’s worldly materialism. This form symbolizes the harmony of spiritual and material realms, unified into a perfect whole.

LITERATURE COMPARISON
Compare a related earlier stone stele of Lakshmi-Narayana, a similar composite deity of Vishnu and Lakshmi, dated 10th-11th century, formerly in the Dallas Museum of Art and returned to the Government of Nepal in 2021. Compare a related stone stele of Avalokiteshvara, 39.4 cm high, dated to the 15th century, in the Los Angeles County Museum of Art, accession number M.82.40 **(fig. 1)**.



fig. 1

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie’s New York, 21 March 2012, lot 822
Price: USD 98,500 or approx. **EUR 131,000** converted and adjusted for inflation at the time of writing
Description: A black stone stele with Shiva and Parvati, Nepal, 15th/16th century
Expert remark: Compare the related form, modeling, and manner of carving. Note the size (78.7 cm).



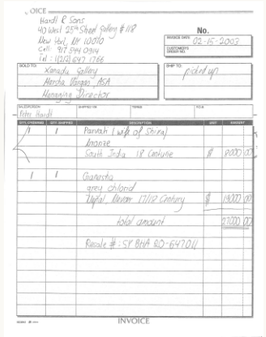
Estimate EUR 20,000
Starting price EUR 10,000



31
A BLACK STONE STELE OF GANESHA, NEPAL, 17TH-18TH CENTURY

Finely carved seated in lalitasana on a lotus base, set against an aureole with a flaming border. In his four hands, he holds a mala, axe, bowl of sweets, and his broken tusk. His face, characterized by heavy-lidded eyes, is framed by wide ears and a detailed foliate headdress.

Provenance: Hardt & Sons, New York, United States, 15 February 2003. Collection of Raymond Handley, Los Altos Hills, California, acquired from the above and thence by descent to his wife Marsha Vargas Handley. A copy of an invoice from Hardt & Sons, confirming the dating above, and stating a purchase price of USD 19,000 or **EUR 36,000** (converted and adjusted for inflation at the time of writing) accompanies this lot.


INVOICE
Hardt & Sons
No.
Kamala Gallery
Marsha Vargas AKA
Manager Director
Parvati (wife of Shiva)
Ganesha
Nepal, Newar 17/18 Century
Total amount
Receive #: SF Bank 80-647011

Condition: Overall good condition with expected wear, small nicks, light scratches, minor losses, some with associated old repairs and small fills, signs of weathering, encrustations, remnants of pigment.

Weight: 36.7 kg (incl. stand)
Dimensions: Height 54.5 cm (excl. stand), 59.5 cm (incl. stand)

With an associated metal stand. (2)

In Nepal, Ganesha is revered by both the Hindu and Buddhist communities. In Buddhist temples, his image is often placed at the entrance, along with the great protector Mahakala.

Ganesha is venerated as the remover of obstacles, the god of new beginnings, and the patron of arts and sciences, symbolizing the harmonious balance between the spiritual and material worlds. His image is often placed at the entrances of homes and businesses to attract prosperity, protection, and good fortune. The mala beads represent the path to wisdom and self-realization, guiding devotees toward spiritual enlightenment. The axe symbolizes the divine power to cut through obstacles that impede spiritual growth and development. The bowl of sweets is a symbol of the rewards earned through spiritual efforts, representing the fulfillment of desires and the blessings of abundance. The broken tusk embodies knowledge and wisdom, which are attained through sacrifice and dedication.

LITERATURE COMPARISON
Compare a related Nepalese wood sculpture depicting a standing Ganesha, dated 16th-17th century, in the Metropolitan Museum of Art, object number 61.39.



Estimate EUR 12,000
Starting price EUR 6,000



32
A PAIR OF PAINTED WOODEN ‘BEAUTIES’, EASTERN ZHOU DYNASTY

China, 5th-4th century BC. Elegantly yet plainly carved. Each female figure with a large oval head, strikingly scooped out and painted with almond-shaped eyes below arched brows, centered by a slender nose, the hair detailed in black, the bow-shaped mouth neatly detailed. One figure with the hands clasped around the arms, the other showing square mortise holes. The long robes falling in gently spreading cones. One figure with three and the other with two apertures to the underside. (2)

Provenance: From a French private collection, acquired circa 1980-1990, and thence by descent.
Condition: Very good condition, commensurate with age. Old wear, losses, natural age cracks, some with old fills, remnants of ancient black and red pigments, one figure with small old repairs to the arms, the other with minor touchups to the left shoulder.

Weight: 348 g and 337 g
Dimensions: Height 36.4 cm and 36.3 cm

Given the perishable nature of wood, such figures are extremely rare, the later pottery statues and vessels being much more common. The practice of burying wood figures began in the Eastern Zhou dynasty and flourished during the Kingdom of Chu (740-330 BC). Several wood statues have been excavated from Chu tombs in Changsha, Hunan.



EXPERT’S NOTE
The present wood sculptures, despite being around 2,400 years old, bear a striking resemblance to the works of Amedeo Modigliani (1884-1920) and Constantin Brâncuși (1876-1957), two pioneers of Modernism who worked mainly in France. Given the huge interest in Chinese art among Western European artists during the late 19th and early 20th centuries, it is easily conceivable that both artists were influenced by figures from this group. English sculptor Jacob Epstein once recalled that Modigliani had filled his studio with “nine or ten long heads and one figure. He would place candles on the top of each one and the effect was that of a primitive temple. It was said that Modigliani, when under the influence of hashish, embraced these sculptures.” Modigliani seems to have conceived his works as if they were sacred. For him, his sculptures were all component parts of a vast, greater enterprise. Through his work, Modigliani had, by all accounts, come to dream of creating what he called a “**Temple of Beauty**”. At the basis of Modigliani’s sculptural vision was an innate concept of a sublime, timeless and all-encompassing beauty. Today, debate continues to rage amongst art historians and other admirers of Modigliani’s stone heads about the range and degree of impact brought to bear by such wide-ranging influences as African, Greek, Roman, Egyptian, Near-Eastern and Oriental art, upon his extraordinarily rich, elegant and multifaceted sculptures. Looking at the present pair of Zhou dynasty beauties, it becomes quite clear that Chinese sculpture must have played a certain role in the creation of Modigliani’s iconic heads.



Modigliani, Picasso, and André Salmon in front the Café de la Rotonde, Paris. Image taken by Jean Cocteau in Montparnasse, Paris in 1916



A limestone head by Amedeo Modigliani at Christie’s New York, 13 May 2019, lot 31 A, sold for USD 34,325,000



A bronze head by Constantin Brâncuși, titled ‘La muse endormie’, at Christie’s New York, 15 May 2017, lot 32 A, sold for USD 57,367,500

LITERATURE COMPARISON
Compare a closely related wood figure, dated ca. 300 BC, 47 cm high, in the Indianapolis Museum of Art at Newfields **(fig. 1)**. Compare a closely related painted wood figure, dated to the Eastern Zhou, circa 3rd century BC, illustrated in J.J. Lally & Co. Oriental Art, Two Thousand Years of Chinese Sculpture, New York, 2008, no. 2. Another closely related figure was included in the exhibition, Early Chinese art: 8th century BC - 9th century AD, Eskenazi, London, 6 June - 8 July 1995, no. 45.



fig. 1

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s New York, 21 March 2000, lot 193
Price: USD 68,500 or approx. **EUR 123,000** converted and adjusted for inflation at the time of writing
Description: A very rare pair of large painted wood figures of attendants, Eastern Zhou dynasty
Expert remark: Compare the closely related manner of carving with similar pose and simplistic carving style. Note the different size (57.2 cm).



Estimate EUR 6,000
Starting price EUR 3,000





Peter O'Toole in How To Steal a Million (1966)

33

AN EXCEPTIONALLY RARE LIMESTONE RELIEF OF RIDERS AND CHARIOTEERS, EASTERN HAN TO SIX DYNASTIES

Published & Exhibited: Katharine House Gallery, Marlborough, Works of Art from the Collection of Peter O'Toole, 13 May-24 June 2017, no. 43.

China, 8-589 AD. Superbly carved to depict charioteers and riders on horseback charging forward with zeal, each equestrian with a parasol, as a lone footman armed with a spear follows the party. The mottled stone with dark brown and black veins, patches of gray, and distinct shades and veins of deep russet.

Provenance: Wu-Leung Temple, before 1964. P. C. Lu, Hong Kong, 1964, acquired from the above. Collection of Peter O'Toole, acquired from the above, and thence by descent to his daughter Kate O'Toole. Katharine House Gallery, Marlborough, United Kingdom, 2017. A private collection in the United Kingdom, acquired from the above. A copy of a Certificate of Identity issued by P.C. Lu. and addressed to Peter O'Toole, dated 5 January 1964, signed by P.C. Lu., and confirming the dating above, accompanies this lot. Started as a small business in January 1976 in Hong Kong, selling Chinese antiques, **P. C. Lu** was able to scale operations, eventually sending his son Fred to MIT to pursue his PhD. Today, many objects from his fine collection are housed in the British Museum. **Peter O'Toole** (1932-2013) was an English stage and film actor. He attended RADA, the Royal Academy of Dramatic Art, and began working in the theatre, gaining recognition as a Shakespearean actor at the Bristol Old Vic and with the English Stage Company. In 1959 he made his West End debut in The Long and the Short and the Tall, and played the title role in Hamlet in the National Theatre's first production in 1963. Excelling on the London stage, O'Toole was known for his 'hellraiser' lifestyle off it. Making his film debut in 1959, O'Toole achieved international recognition playing T. E. Lawrence in Lawrence of Arabia (1962) for which he received his first nomination for the Academy Award for Best Actor. He was nominated for this award another seven times. O'Toole's interest in Asian art emerged from his time spent on location filming Lord Jim in 1964, where the locations included Angkor Wat, Lantau Island, China, and Malacca.
Condition: Excellent condition, commensurate with age. Wear, obvious losses, traces of weathering and erosion, small chips, scattered nicks and scratches. The stone features a naturally occurring fontanelle at its center, untouched by alterations or repairs of any kind. A magnificent, naturally developed patina covers the surface, complemented by a fine, ancient polish.

Weight: 14.8 kg
Dimensions: Size 38.5 x 63 cm

LITERATURE COMPARISON
Compare related carvings from the Wu Liang Shrines, Eastern Han Dynasty, preserved in the form of rubbings kept in the Museum of the Institute of History and Philology, item nos. 27353 and 27349.





Estimate EUR 30,000
Starting price EUR 15,000

34

A CARVED WHITE MARBLE VOTIVE STELE OF BUDDHA SHAKYAMUNI, SUI DYNASTY, DATED 600 AD

China. This stele directly references a point in the Lotus Sutra when a stupa appears above the Buddha Shakyamuni while he preaches the Dharma.

Finely carved depicting Buddha Shakyamuni standing on a lotus stand at the center, his right hand in abhaya mudra and the left hand in varada mudra, backed by a prominent mandorla with petals, and attended to by the bodhisattvas Avalokiteshvara and Mahasthamaprapta.

The figures are surrounded above by heavenly apsaras and surmounted on top by a stupa of 'many treasures'. The lower section is carved with two lions centered by a lotus flower with censer and flanked by two attendants to the sides.

Provenance: Weisbrod Chinese Art, New York, USA. **Michael B. Weisbrod** is a noted scholar of Chinese art, who has published extensively on the subject over a time span of more than 50 years. In 1972, Michael joined his father Dr. Gerald Weisbrod's Asian art gallery in Toronto, Canada. The father-and-son team opened their New York location on Madison Avenue in 1977, and during the next 45 years the gallery held a significant number of exhibitions, selling to museums and private collectors across the globe, eventually adding further locations in Shanghai and Hong Kong.

Michael B. Weisbrod

Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, encrustations, obvious losses, old repairs and few touchups, nicks, chips, cracks, scratches.

Weight: 21.7 kg
Dimensions: Height 62.9 cm

LITERATURE COMPARISON
Compare a related Eastern Wei limestone Buddhist stele with standing Shakyamuni flanked by two Bodhisattvas, dated ca. 545, 61 cm tall, in the Art Gallery of New South Wales, accession number 128.1988. Compare a related Northern Qi marble stele, dated mid-6th century, 56 cm high, in the Philadelphia Museum of Art, accession number 1927-20-2 **(fig. 1)**. A related stele, also dated by inscription to the Sui Kaihuang period, with a Buddha bearing similar features and two guardian dogs under the Buddha is illustrated in Chinese Buddhist Stone Sculpture Veneration of the Sublime by Osaka Municipal Museum of Art, 1995, pl. 132, p. 15. A related stele of bodhisattvas with the same carved facial features, also dated by inscription to the Sui Kaihuang period, is illustrated in Chinese Buddhist Sculpture by Dr. Saburo Matsubara, 1966, pl. (c), p. 220.

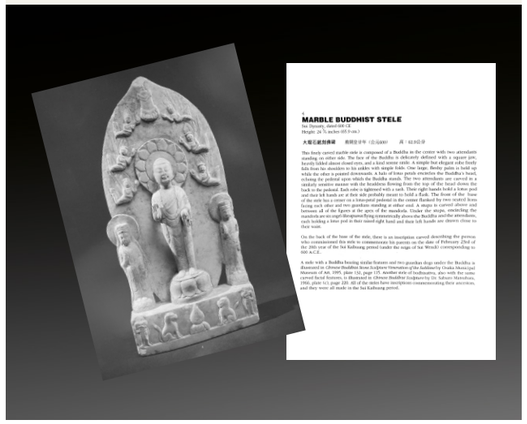


fig. 1

INSCRIPTIONS
To the back of the base, '[...]in commemoration of my parents, 23 February in the 20th year of the Sui Kaihuang period of the Sui dynasty (corresponding to 600 AD)'. To one short side of the base, 'Gao Yi and his wife Huo Gui, in honor of their ancestors'.



PUBLISHED & EXHIBITED
Chinese Works of Art, Weisbrod Chinese Art, 23 September-9 October 1997, p. 20-21, no. 4.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's New York, 17 September 2014, lot 415
Price: USD 120,000 or approx. **EUR 152,000** converted and adjusted for inflation at the time of writing
Description: A white marble Buddhist stele, China, Northern Qi dynasty, dated Tianbao 4th year, corresponding to 553 AD
Expert remark: Compare the closely related form, composition, and stone. Note the inscription and slightly earlier date.



Estimate EUR 6,000
Starting price EUR 3,000

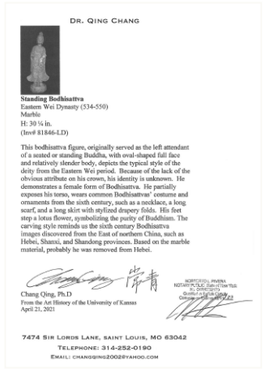




35

A RARE AND LARGE MARBLE FIGURE OF A BODHISATTVA, EASTERN WEI DYNASTY, 6TH CENTURY

Expert authentication: Dr. Chang Qing has authenticated this lot, noting its stylistic similarities to Eastern Wei Buddha images found in Hebei, Shanxi, and Shandong provinces. A notarized copy of Dr. Chang's expertise dated 21 April 2021, in the State of New York, accompanies this lot.



DR. QING CHANG

Standing Bodhisattva
Eastern Wei Dynasty (534-550)
Marble
H: 30 ¼ in.
(Inv# 81846-LD)

This bodhisattva figure, originally served as the left attendant of a seated or standing Buddha, with oval-shaped full face and relatively slender body, depicts the typical style of the deity from the Eastern Wei period. Because of the lack of the obvious attribute on his crown, his identity is unknown. He demonstrates a female form of Bodhisattva. He partially exposes his torso, wears common Bodhisattvas' costume and ornaments from the sixth century, such as a necklace, a long scarf, and a long skirt with stylized drapery folds. His feet step a lotus flower, symbolizing the purity of Buddhism. The carving style reminds us the sixth century Bodhisattva images discovered from the East of northern China, such as Hebei, Shanxi, and Shandong provinces. Based on the marble material, probably he was removed from Hebei.

Chang Qing, Ph.D
From the Art History of the University of Kansas
April 21, 2021

7474 SIR LORDS LANE, SAINT LOUIS, MO 63042
TELEPHONE: 314-252-0190
EMAIL: CHANGQING2002@YAHOO.COM

Dr. Chang holds a Ph.D. in Art History from the University of Kansas and has held prestigious positions, including post-doctoral fellow at the **Metropolitan Museum of Art** and senior research fellow at the **Freer and Sackler Galleries** of the Smithsonian Institute. He has conducted extensive research in China, participating in archaeological excavations at various historical sites. Dr. Chang is the author of several influential works, including *Compassionate Beings in Metal and Stone: Chinese Buddhist Sculptures from The Freer Gallery of Art* (2016) and *Light of the Buddha in the Desert: Essays on Mogao Grottoes in Dunhuang from 5th-14th Centuries* (2012). He is currently a professor at Arts College, Sichuan University.

China, 534-550. Finely modeled, standing barefoot on a rounded plinth atop a lotus base, holding an altar implement in his left hand. Wearing a dhoti tied at the waist with sashes and ribbons cascading to the knees, a voluminous sanghati elegantly drapes the form, falling across the shoulder and down to his feet, the deity adorned with foliate necklaces. His serene face is characterized by heavy-lidded eyes, softly arched brows, and bow-shaped lips with a prominent philtrum forming a subtle smile, flanked by pendulous earlobes. The hair is neatly parted in the middle and surmounted by a faceted lotus-bud-form ushnisha.

Provenance: From a private collection in New York, United States.
Condition: Very good condition, commensurate with age. Expected wear, obvious losses, encrustations, minor chips, few structural fissures.

Weight: 27.4 kg
Dimensions: Height 77.4 cm

LITERATURE COMPARISON
Compare a related gray limestone figure of a standing Bodhisattva dated mid-6th century, Eastern Wei or Northern Qi, in the Musée Guimet, accession number MA 6751.



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 20 March 2015, lot 752
Price: USD 100,000 or approx. **EUR 129,500** converted and adjusted for inflation at the time of writing
Description: A white marble figure of a Daoist deity, China, Western Wei dynasty, inscribed with a date corresponding to AD 550.
Expert remark: This figure from the Western Wei dynasty is carved in a slightly different style with less movement and expression than the present lot, yet also bears striking similarities to the present lot like for example the garment folds. Note the size (52.1 cm), Daoist subject, and inscription.



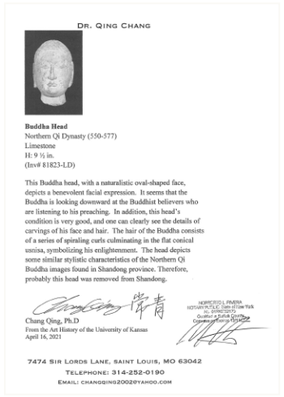
Estimate EUR 10,000
Starting price EUR 5,000





36
A FINE LIMESTONE HEAD OF BUDDHA, NORTHERN QI DYNASTY

Expert authentication: Dr. Chang Qing has authenticated this lot, identifying its iconographic and stylistic characteristics as typical of Northern Qi images found in Shandong province. A notarized copy of Dr. Chang's expertise dated 16 April 2021, in the State of New York, accompanies this lot.



DR. QING CHANG

Buddha Head
Northern Qi Dynasty (550-577)
Limestone
H: 9 ½ in.
(Inv# 81823-LD)

This Buddha head, with a naturalistic oval-shaped face, depicts a benevolent facial expression. It seems that the Buddha is looking downward at the Buddhist believers who are listening to his preaching. In addition, this head's condition is very good, and one can clearly see the details of carvings of his face and hair. The hair of the Buddha consists of a series of spiraling curls culminating in the flat conical usnisa, symbolizing his enlightenment. The head depicts some similar stylistic characteristics of the Northern Qi Buddha images found in Shandong province. Therefore, probably this head was removed from Shandong.

Chang Qing, Ph.D
From the Art History of the University of Kansas
April 16, 2021

7474 Sir Lords Lane, Saint Louis, MO 63042
Telephone: 314-252-0190
Email: changqing2002@yahoo.com

Dr. Chang holds a Ph.D. in Art History from the University of Kansas and has held prestigious positions, including post-doctoral fellow at the **Metropolitan Museum of Art** and senior research fellow at the **Freer and Sackler Galleries** of the Smithsonian Institute.

China, 550-577. Exemplifying the classic, almost stoic elegance typical of Northern Qi sculpture, this piece is finely carved from exceptionally high-quality stone. The round face exudes a gently smiling, benevolent expression, with well-defined features such as heavy-lidded eyes, bow-shaped lips, and a prominent chin, all flanked by elongated earlobes. The head is surmounted by an ushnisha adorned with large, neatly incised whorl-like curls, further emphasizing the calm and dignified aura that is a hallmark of the period.

Provenance: From a private collection in New York, United States.
Condition: Very good condition, commensurate with age. Wear, obvious losses, structural fissures, signs of weathering, encrustations, chips, nicks.

Weight: 10,856 g (incl. stand)
Dimensions: Height 25.7 cm (excl. stand), 36.5 cm (incl. stand)

Mounted on a modern stand. (2)

The Northern Qi style is an indirect interpretation of the Indian Gupta style, particularly the Sarnath school, introduced to China via Central Asian trade routes. This adoption of foreign aesthetics reflects the socio-political shifts at the beginning of the Northern Qi period, when its rulers embraced non-Han stylistic traditions, in contrast to the Sinicization efforts of the Northern Wei rulers. Key characteristics of the Northern Qi style include the small mouth, thin nose, large elongated ears with flat, unpierced lobes, and distinctive whorl-like curls.

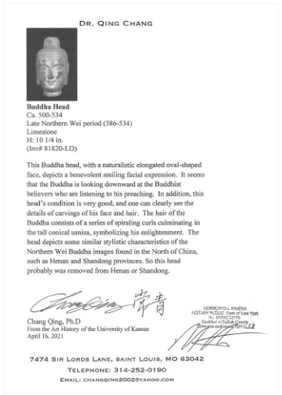
AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's London, 11 May 2010, lot 183
Price: GBP 43,250 or approx. **EUR 90,500** converted and adjusted for inflation at the time of writing
Description: A white marble head of Buddha, Northern Qi dynasty
Expert remark: Compare the closely related modeling and manner of carving with similar facial features, whorl-like curls, and size (28 cm). Note the different material.



Estimate EUR 8,000
Starting price EUR 4,000

37
A FINE LIMESTONE HEAD OF BUDDHA, LATE NORTHERN WEI DYNASTY, 6TH CENTURY

Expert authentication: Dr. Chang Qing has authenticated this lot, noting its stylistic similarities to Northern Wei Buddha images found in Henan and Shandong provinces of northern China. A notarized copy of Dr. Chang's expertise dated 16 April 2021, in the State of New York, accompanies this lot.



DR. QING CHANG

Buddha Head
Ca. 500-534
Late Northern Wei period (386-534)
Limestone
H: 10 1/4 in.
(Inv# 81820-LD)

This Buddha head, with a naturalistic elongated oval-shaped face, depicts a benevolent smiling facial expression. It seems that the Buddha is looking downward at the Buddhist believers who are listening to his preaching. In addition, this head's condition is very good, and one can clearly see the details of carvings of his face and hair. The hair of the Buddha consists of a series of spiraling curls culminating in the tall conical usnisa, symbolizing his enlightenment. The head depicts some similar stylistic characteristics of the Northern Wei Buddha images found in the North of China, such as Henan and Shandong provinces. So this head probably was removed from Henan or Shandong.

Chang Qing, Ph.D
From the Art History of the University of Kansas
April 16, 2021

7474 Sir Lords Lane, Saint Louis, MO 63042
Telephone: 314-252-0190
Email: changqing2002@yahoo.com

Dr. Chang holds a Ph.D. in Art History from the University of Kansas and has held prestigious positions, including post-doctoral fellow at the **Metropolitan Museum of Art** and senior research fellow at the **Freer and Sackler Galleries** of the Smithsonian Institute.

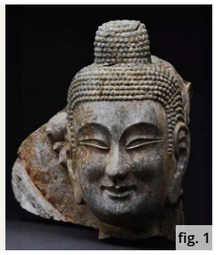
China. Finely carved with a serene expression, marked by heavy-lidded eyes, elegantly arched brows, a slender nose, and a sharply carved mouth pursed to form a calm smile, well detailed with bow-shaped lips and prominent philtrum, flanked by large ears with pendulous lobes. The hair arranged in tight curls over the high domed ushnisha.

Provenance: From a private collection in New York, United States.
Condition: Very good condition, commensurate with age. Wear, obvious losses, signs of weathering and erosion, encrustations. One minor chip to the philtrum.

Weight: 8,053 g
Dimensions: Height 26.4 cm

Buddhist stone sculpture experienced one of its greatest moments in the Northern Wei period (386-534), when it was strongly patronized by the Imperial court. One of the most enchanting styles appeared in the late Northern Wei, as represented by the present figure, when faces with fine and noble features were depicted with a faint smile, signaling enlightenment as much as benevolence. That the deities thus appeared more approachable undoubtedly helped the rapid propagation of the religion at that time.

LITERATURE COMPARISON
Compare a closely related limestone head of Buddha in the Shandong Provincial Museum, Jinan **(fig. 1)**. Compare a full figure of Buddha with a similar head, dated Northern/ Eastern Wei dynasty, at Sotheby's New York, 16 September 2015, lot 422.


fig. 1

Estimate EUR 8,000
Starting price EUR 4,000





38

A MASSIVE BLACK LIMESTONE HEAD OF BUDDHA, NORTHERN QI DYNASTY

China, 550-577. Finely carved, the serene face with heavy-lidded downcast eyes below gently arched eyebrows centered by a large and deeply recessed urna, above bow-shaped lips forming a gentle smile, framed by a square hairline and pendulous earlobes. The hair arranged in neatly incised snail-shell curls over the domed ushnisha.

Provenance: Alan Hartman, Rare Art, New York, by c. 1979/80. A private collection in Florida, United States, acquired from the above, and thence by descent. Michael B. Weisbrod, New York, acquired from the above. The back of the neck with an old label stamped with an inventory number, '390'. **Alan Hartman** (1930-2023) was an influential American art dealer, who took over his parents' antique business in Manhattan and established the legendary Rare Art Gallery on Madison Avenue, with further locations in Dallas and Palm Beach. His wife Simone (née Horowitz) already served as assistant manager of the New York gallery before the couple married in 1975, and together they built a renowned collection for over half a century and became noted art patrons, enriching the collections of important museums including the Museum of Fine Arts, Boston (which opened the Alan and Simone Hartman Galleries in 2013) as well as the Metropolitan Museum of Art and Brooklyn Museum in New York. Alan Hartman has been described as the greatest antiques dealer of our generation, and was widely recognized as a world authority in Chinese jade, bronzes, and Asian works of art. **Michael B. Weisbrod** is a noted scholar of Chinese art, who has published extensively on the subject over a time span of more than 50 years. In 1972, Michael joined his father Dr. Gerald Weisbrod's Asian art gallery in Toronto, Canada. The father-and-son team opened their New York location on Madison Avenue in 1977, and during the next 45 years the gallery held a significant number of exhibitions, selling to museums and private collectors across the globe, eventually adding further locations in Shanghai and Hong Kong.



Alan Hartman, 1998



Michael B. Weisbrod

Condition: Good condition, extensive wear. Signs of weathering and erosion, obvious losses, nicks, scratches, water marks, natural fissures, a small chip to the lips, touchups to the eyelids, nose, and chin.

Weight: 36.6 kg (incl. stand)
Dimensions: Height 36 cm (excl. stand), 62.5 cm (incl. stand)

Mounted on a modern stand. (2)

Buddha heads from the Northern Qi dynasty (550–577) are distinguished by their refined elegance, elongated proportions, softly rounded features, and composed expression. The influence of Gandharan and Central Asian styles is evident in the gentle modeling of the face and high, arched brows. The urna, sometimes deeply recessed and notably large—as seen in the present lot—is an homage to earlier Kushan-period heads, emphasizing spiritual presence. Carved from a massive block of black limestone, this head retains microscopic traces of pigment and gilding, hallmarks of the period. The 6th century saw a flourishing of Buddhist art, fueled by foreign influences and lavish patronage, leading to the creation of grand cave temples whose sculptures continue to captivate audiences to this day. The present head also reflects the Qi aristocracy's admiration for the refined, exotic aesthetics of the contemporary Gupta style in India.

LITERATURE COMPARISON
Compare a closely related limestone head of Buddha, dated 550 to 577, 44.5 cm high, in the Worcester Art Museum, object number 1914.24 **(fig. 1)**. Compare a closely related head of Buddha, with a similar large recess for the urna, dated to the Northern Qi dynasty, 90 cm high, in the Victoria & Albert Museum, accession number A.98-1927 **(fig. 2)**. For another example of a Northern Qi stone head with a large circular recess for the urna, see the head of a bodhisattva formerly in the Robert Rousset Collection and sold at Bonhams Paris, 25 October 2022, lot 32.



fig. 1



fig. 2

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 20 March 2015, lot 754
Price: USD 185,000 or approx. **EUR 236,000** converted and adjusted for inflation at the time of writing
Description: A large grey limestone head of Buddha, China, Northern Qi dynasty (AD 550-577)
Expert remark: Compare the related square form of the face, the narrow almond-shaped eyes, the thin curved eyebrows, lined lips, the incised alar wing of the nose, and the snail-shell curls. Note the size (43.8 cm).



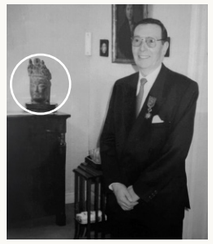
Estimate EUR 15,000
Starting price EUR 7,500

39

A FINE AND WELL-PRESERVED LIMESTONE HEAD OF THE BODHISATTVA AVALOKITESHVARA, GUANYIN, LIAO DYNASTY

China, 907-1125. Superbly modeled, the round face with downcast eyes below gently arched brows, bow-shaped lips, flanked by elongated earlobes, the meticulously incised hair combed into a chignon behind an elaborate tiara centered by a standing Buddha Amitabha flanked by two attendant deities with hands clasped together in anjali mudra.

Provenance: A private aristocratic collection in Paris, France, acquired at the beginning of the 20th century, and thence by family descent. A copy of an old picture of the previous owner, taken in the early 1990s, with the present piece in the background, accompanies this lot.



A picture of the previous owner in the 1990s with the present piece in the background

Condition: Good condition, commensurate with age. Extensive wear, obvious losses, signs of weathering and erosion, encrustations, structural fissures, nicks, scratches, chips.

Weight: 22.6 kg (excl. stand), 25.2 kg (incl. stand)
Dimensions: Height 41 cm (excl. stand), 48 cm (incl. stand)

With an associated, fitted hardwood stand. (2)

The present head of Guanyin is a fine example of carvings by Liao artists who were keen to convey a life-like quality to sculptures of Buddhist deities. The somewhat plump and beautiful face has a sensuous quality that radiates calmness and compassion. The proportions are pleasing, and the placement of the features are harmonious with the long curved brows, full lips and delicate chin, all emphasizing the aesthetic quality of the bodhisattva's serene face.

The Bodhisattva Avalokiteshvara, the Chinese goddess of Mercy and Compassion, or Guanyin in Chinese, historically has been one of the most popular and most favoured Buddhist deities in China and has therefore been frequently depicted in sculptural form. Bodhisattvas are enlightened beings who have put off entering paradise in order to help others attain enlightenment. Guanyin is usually depicted as a beautiful female figure with a warm smile. She appears worldly and is in sharp contrast to the plain images of the Buddha, hence emphasizing her non-ethereal status.

LITERATURE COMPARISON
Compare a closely related limestone head of Guanyin, 64 cm, dated Liao-Jin dynasty, 11th-13th century, in the collection of the National Gallery Prague.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's New York, 19 March 2007, lot 510
Price: USD 78,000 or approx. **EUR 116,000** converted and adjusted for inflation at the time of writing
Description: A limestone head of Guanyin, Liao Dynasty
Expert remark: Compare the closely related modeling and manner of carving.



Estimate EUR 8,000
Starting price EUR 4,000

40

A RARE AND IMPORTANT PAINTED WOOD ‘HORSE WITH GROOM’ FUNERARY PANEL, KHITAN PEOPLE, LATE TANG TO EARLY LIAO DYNASTY



Scientific Analysis Report: The result of a radiocarbon dating test (C14) conducted by Re. S. Artes, no. R 145632A-2, 13 January 2025, based on one sample taken from the top side of the second board from the left, is **consistent** with the dating of this lot. A copy of the detailed scientific report accompanies this lot.

China, 9th-10th century. Constructed of four vertical boards, finely painted in cream, black, reddish-brown, green and blue with a groom leading a saddled steed carrying a large sack on its back, one hand clasped around the horse’s halter and the other with a short staff. The figure is dressed in voluminous belted robes, his hair worn in the typical Khitan hairstyle of shaved pate, queue, and locks in front of the ears.

Provenance: French trade. Acquired from an old private estate in the north of France.
Condition: Good condition, commensurate with age. Wear, weathering and natural imperfections including splits, splinters, and signs of insect activity. Obvious losses, minor soiling, and expected flaking, rubbing, fading to pigment and touchups. Overall exceptionally well-preserved.

Dimensions: Size 68 x 75 cm

Mounted on a wooden backing framework. (2)

This rare wood panel was likely part of a set that formed the outer walls of a coffin box that housed an inner container for the body. The nested coffins would have been placed on a platform inside a tomb chamber. Vividly painted, the panel depicts an image relating to the transition and journey to the afterlife. The Liao dynasty was ruled by the seminomadic Khitans, whose homeland included parts of present-day northern China and Mongolia. After conquering territory to their south formerly ruled by the Tang dynasty (618-907), the Liao elite adopted a range of Chinese cultural practices, including the construction of richly decorated underground tombs.

LITERATURE COMPARISON


fig. 1

Compare a closely related polychrome wood coffin box panel depicting a horse with grooms, 10th-early 11th century, Liao dynasty, size 68 × 102.9 cm, in the Princeton University Art Museum, object number 1995-88 **(fig. 1)**. Compare a related painted wood coffin depicting a dragon, 275 cm long, and a pair of funerary doors depicting guardians and heavenly generals, 124.6 cm high, Liao dynasty, in the Chifeng Municipal Museum, illustrated by Adam Theodore Kessler, Empires Beyond the Great Wall: The Heritage of Genghis Khan, Natural History Museum of Los Angeles County 1993, p. 110-111 and 114-115, figs. 72 and 74.

AUCTION RESULT COMPARISON



Type: Closely related
Auction: Christie’s New York, 21 March 2000, lot 216
Price: USD 79,500 or approx. **EUR 141,000** converted and adjusted for inflation at the time of writing
Description: A rare early painted wood panel, Liao dynasty
Expert remark: Compare the closely related manner of painting and similar material and size (67 x 88.9 cm).

Estimate EUR 6,000
Starting price EUR 3,000



41

A RARE AND MONUMENTAL SANDSTONE HEAD OF BUDDHA, MING DYNASTY

China, 1368-1644. The round face well carved with a serene expression, the downcast tear-shaped eyes half-closed in meditation, above the pursed lips, full cheeks, and fleshy chin framed by large pendulous earlobes. The hair arranged in tight curls over the high ushnisha.

Provenance: A private collection in the United States, acquired before 2005 from a gallery on Upper Lascar Row, Hong Kong, and thence by descent.
Condition: Good condition with old wear, obvious losses, signs of weathering and erosion, nicks, chips, losses, structural fissures, remnants of ancient gilt and pigment.

Weight: 106 kg (incl. stand)
Dimensions: Height 60 cm (excl. stand), 82 cm (incl. stand)

Mounted to a modern stand. (2)

The facial iconography is immediately identifiable from smaller bronze sculptures created during the Ming dynasty, yet large-scale stone sculptures from this period are exceedingly rare. The Yuan dynasty signified the decline of feudal society, and with it, the use of stone for monumental Chinese sculptures diminished, both in quantity and quality. This tradition persisted only in a few grotto sites throughout the Ming dynasty.

Without the body it will remain impossible to determine who the work exactly represents. However, it is known that many temples founded during the Ming Dynasty housed large sets of figures, although usually in other mediums such as stucco, representing the present Buddha Shakyamuni in previous cosmic eras.

LITERATURE COMPARISON
Compare a closely related stone head of Buddha excavated in a local stone Buddhist temple in Chongqing between 2015 and 2019, illustrated by the Chongqing Municipal Institute of Cultural Heritage.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's Hong Kong, 29 May 2019, lot 2705
Price: HKD 821,500 or approx. **EUR 112,000** converted and adjusted for inflation at the time of writing
Description: A massive grey stone head of Buddha, Ming dynasty (1368-1644)
Expert remark: Compare the related size (53 cm), the similar dramatic profile with a tall, backset conical hairstyle, rounded cheeks, and a deeply defined brow line above incised eyes.



Estimate EUR 10,000
Starting price EUR 5,000

42

A GILT-BRONZE OF GUANYIN SEATED ON A CIRCULAR LOTUS STAND, 16TH-17TH CENTURY

China. Finely cast seated in dhyanasana, holding a willow stem in the raised right hand and a cup in the left, with a serene expression and downcast eyes. Her finely detailed hair is surmounted by the Amithaba Buddha on a throne and covered by a cowl, the robe is tied in a sash at the waist and open at the chest to reveal a tasseled jeweled necklace. The hems of the robe are intricately incised with floral hems and the cowl is decorated with scrolling clouds.

The separate bronze pedestal stand is cast with rows of lotus leaves supported on a hexagonal base cast with crashing waves from which emerges the columnar support.

Provenance: Old European private collection. The Property of a Lady in the United Kingdom, acquired from the above.
Condition: Good condition with expected wear, casting irregularities, small nicks, light scratches, rubbing and minor losses to gilt, the column joint with soldering marks, a tiny loss to the lower side of the lotus, and remnants of pigment. The bronze with a rich, naturally grown, dark patina.



Weight: 5.3 kg
Dimensions: Height 41.5 cm (total), 24 cm (the figure), 17.8 cm (the stand)

This figure of the bodhisattva Avalokiteshvara portrays the deity in a Sinicized form, with feminine features and a cowl draped over the tall chignon. This form began to emerge during the mid to late Ming dynasty, and is still the form of Avalokiteshvara popular in East Asia today, where the deity is known as Guanyin. The bodhisattva holds a lotus, which is a symbol of purity, as the lotus grows in the depths of muddy waters, yet is able to emerge clean and pure. The lotus also serves as the bodhisattva's throne, bearing the deity aloft above the seas of samsara, the cycle of birth and rebirth, known in Chinese as the 'bitter sea' in which sentient beings trapped in the cycle are born and reborn, again and again. In the present lot, sentient beings are represented by the horse, pig and other marine creatures, whose only salvation is the mercy and compassion of Guanyin.

Buddhist gilt-bronze figures were produced almost from the beginning when Buddhism was embraced by various courts of China's division after the Han dynasty. Until the Tang dynasty, however, they remained very small. One of the earliest developments away from small votive images took place in the Khitan Liao dynasty, when statues not only became bigger but also developed stylistically towards a more sculptural aesthetic. During the early Ming period the court took complete control of their production, and a distinct classic style was devised that would determine the design of all future Buddhist gilt-bronze images, including the present lot.

Literature comparison: Compare a closely related gilt-bronze figure of a Seated Avalokiteshvara and Child, dated to the Ming dynasty, 16th-17th century, in the National Palace Museum, Taipei, illustrated in Recently Acquired Gilt Bronze Buddhist Images, 1996, no. 23. Compare a closely related larger gilt-bronze figure of Avalokiteshvara, dated by inscription to 1660, 107 cm high, at Sotheby's Hong Kong, Gods and Beasts – Gilt Bronzes from the Speelman Collection, 8 April 2014, lot 88.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams London, 8 November 2012, lot 272
Price: GBP 27,500 or approx. **EUR 52,500** converted and adjusted for inflation at the time of writing
Description: A gilt-bronze figure of Guanyin, Ming dynasty
Expert remark: Compare the serene expression, the hair and cowl, as well as the size of the figure (27 cm). Note the missing base.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams London, 16 May 2024, lot 57
Price: GBP 63,900 or approx. **EUR 77,500** converted for inflation at the time of writing
Description: A gilt-bronze figure of Guanyin and a stand, 17th century
Expert remark: Compare the closely related modeling and manner of casting with similar pose, expression, hair, and cowl. Note the related size of figure (29 cm) and stand (17.5 cm).



Estimate EUR 15,000
Starting price EUR 7,500





43
A GILT-BRONZE FIGURE OF THE WILLOW LEAF GUANYIN, MING DYNASTY

China. 16th-17th century. Well cast seated in dhyanasana, holding a willow stem in the raised right hand and a cup in the left hand, the face with a serene expression, downcast eyes and red lips, dressed in loose robes tied around the waist and open at the chest to reveal the beaded jewelry. The head surmounted by a tall crown centered by the Amitabha Buddha, the hair falling in two tassels at the shoulders, and the face flanked by pendulous earlobes suspending circular earrings.

The separate bronze pedestal stand is cast with rows of lotus leaves supported on a hexagonal base cast with crashing waves from which emerges the columnar support.

Inscriptions: The column incised with two characters, 'yizheng', and the underside of the lotus incised 'da'.

Provenance: An old European private collection. The Property of a Lady in the United Kingdom, acquired from the above.
Condition: Good condition with expected wear, casting irregularities, light warping to base, rubbing and losses to gilt, remnants of pigment, scattered small nicks, light scratches, the column slightly loose with an old repair to the joint.

Weight: 5.8 kg
Dimensions: Height 41.3 cm (total), 23.8 cm (the figure), 18.6 cm (the stand)

Expert's note: The figure is meticulously inlaid with gilt copper plaques of rectangular shape, often referred to as casting patches, most noticeably on the back. These plaques may have once served a ritual purpose and are frequently observed in Buddhist sculptures.

According to the Lotus Sutra, Avalokiteshvara can take any form necessary to save sentient beings. Thirty-three manifestations of Avalokiteshvara are mentioned and are known to have been very popular in Chinese Buddhism as early as the Sui and Tang Dynasties. The present lot depicts the bodhisattva in a manifestation known as Bhaisajyaraja Avalokiteshvara, or the 'Willow Leaf' Guanyin in Chinese. In this form, the bodhisattva holds a vial or bowl of elixir in the left and a stalk of willow leaves in the right. The willow has evil dispelling properties and is used to sprinkle the elixir over devotees, which is believed to cure all physical and spiritual illnesses. This iconographic form was popular among devotees wishing for good health.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 14 September 2012, lot 1271
Price: USD 32,500 or approx. **EUR 42,500** converted and adjusted for inflation at the time of writing
Description: A gilt-bronze figure of Guanyin and a gilt-bronze stand, Ming dynasty, 16th/17th century
Expert remark: Compare the closely related modeling and manner of casting with similar expression, base, robe, and attributes. Note the much smaller size size (33.8 cm overall).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams New York, 14 March 2016, lot 8038
Price: USD 35,000 or approx. **EUR 44,500** converted and adjusted for inflation at the time of writing
Description: A gilt bronze figure of Guanyin, Ming dynasty
Expert remark: Compare the closely related modeling, manner of casting, and gilding, with similar wear to the gilding. Note the similar size (39.5 cm).



Estimate EUR 15,000
Starting price EUR 7,500



44

A LARGE PARCEL-GILT BRONZE FIGURE OF ‘WILLOW LEAF’ GUANYIN, BHAISAJYARAJA AVALOKITESHVARA, MING DYNASTY

China, 16th to early 17th century. Superbly cast seated in dhyanasana, holding a willow stem in the raised right hand and a cup in her left. The bejeweled deity wears loose robes open at the chest to reveal a necklace, the hems of the robe are neatly decorated with a floral scroll. The broad face with serene expression marked by sinuously lidded downcast eyes and bow-shaped smiling lips, the hair dressed in knotted plaits trailing down the shoulders and pulled into a high coiffure behind the tall openworked crown incorporating Amitabha Buddha. The face, chest, hands, and feet are richly gilded.

Provenance: A private collector in Marseille, France, who maintained regular contact with several noted antique dealers of the time. Passed down within the same family by descent.
Condition: Very good condition with minor wear and casting irregularities, minor rubbing to gilt, light scratches.

Weight: 6.2 kg
Dimensions: Height 36.5 cm

According to the Lotus Sutra, Avalokiteshvara can take any form necessary to save sentient beings. Thirty-three manifestations of Avalokiteshvara are mentioned and are known to have been very popular in Chinese Buddhism as early as the Sui and Tang Dynasties. The present lot depicts the bodhisattva as Bhaisajyaraja Avalokiteshvara, known in China as the ‘Willow Leaf’ Guanyin. In this form, the bodhisattva holds a vial or bowl of elixir in the left and a stalk of willow leaves in the right. The willow has evil dispelling properties and is used to sprinkle the elixir over devotees, which is believed to cure all physical and spiritual illnesses. This iconographic form was popular among devotees wishing for good health.

Buddhist gilt-bronze figures were produced almost from the beginning when Buddhism was embraced by various courts of China’s division after the Han dynasty. Until the Tang dynasty, however, they remained very small. One of the earliest developments away from small votive images took place in the Khitan Liao dynasty, when statues not only became bigger but also developed stylistically towards a more sculptural aesthetic. During the early Ming period the court took complete control of their production, and a distinct classic style was devised that would determine the design of all future Buddhist gilt-bronze images, including the present lot.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s New York, 17 September 2010, lot 1011
Price: USD 37,500 or approx. **EUR 52,500** converted and adjusted for inflation at the time of writing
Description: A parcel-gilt-bronze figure of Guanyin, 17th century
Expert remark: Compare the closely related modeling, manner of casting, and parcel-gilding. Note also the similar size (38.1 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s New York, 3 November 2020, lot 107
Price: GBP 37,500 or approx. **EUR 59,500** converted and adjusted for inflation at the time of writing
Description: A large parcel-gilt-bronze figure of Guanyin, Ming dynasty
Expert remark: Compare the closely related modeling, manner of casting, and parcel-gilding. Note also the similar size (38.1 cm).



Estimate EUR 10,000
Starting price EUR 5,000

45

A PARCEL-GILT BRONZE FIGURE OF BUDAI, MING DYNASTY

China, 16th-17th century. Finely cast seated in rajalalilasana, his right hand resting on his knee and holding a string of prayer beads, his left clutching the treasure sack. He is wearing long flowing robes opening at the chest to reveal his rotund belly with both shoulders exposed, his face with a cheerful expression. A distinct five-point crown, cast in openwork atop his head, houses the Five Dhyani Buddhas.

The figure is highlighted with red lacquer to the hem, beads, and crown.

Provenance: An old private collection in the United Kingdom, acquired in China long time ago, and thence by direct descent.
Condition: Good condition with expected wear and casting irregularities, rubbing and flaking to gilt and lacquer, light scratches, few small fatigue cracks, minor losses and associated crack to the back. Ancient pigments. The bronze with a fine, naturally grown, dark patina.

Weight: 6,518 g
Dimensions: Height 33.2 cm

Budai, the God of Happiness, also called 'the laughing Buddha', was popular in Chinese culture for his association with happiness, plenitude and wisdom of contentment. Based on the tenth-century Chinese monk, Qici, who was believed by his followers to be another buddha, he was eventually worshiped as a deified figure in his own right. He is often depicted with a joyful expression and wide smile whilst wearing loosely-fitted robes that reveal his large stomach.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's Paris, 9 June 2011, lot 220
Price: EUR 66,750 or approx. **EUR 83,000** adjusted for inflation at the time of writing
Description: Statuette de Budai en bronze partiellement doré et laqué Chine, dynastie Ming, XVIE-XVIIE siècle
Expert remark: Compare the closely related modeling, manner of casting, and gilding, with similar crown and expression.



Estimate EUR 10,000
Starting price EUR 5,000



46

A RARE GILT-BRONZE FIGURE OF TIANPENG YUANSHUAI, MING DYNASTY

China, 1368-1644. The Daoist deity stands in a martial pose, holding various implements in his eight hands including a bell, a seal, a rope, and a pair of flaming wheels. Dressed in a dhoti with a geometric hem, secured by a bow to the front, a foliate incised shawl draped to the shoulders. The central face is flanked by two additional faces and surmounted by a third, all with stern visages marked by wide eyes below furrowed brows, and hair fashioned with flaming tufts.

Provenance: Gallery Falmange, Brussels, 12 December 1983 (invoice lost). Collection of J. C. Hans, Brussels, reportedly acquired from the above, and thence by descent.
Condition: Very good condition with wear and casting irregularities. Scattered nicks and scratches and expected rubbing to gilt. The bronze with a naturally grown, dark patina.

Weight: 3,386 g (incl. stand)
Dimensions: Height 32.5 cm (excl. stand), 38 cm (incl. stand)

Mounted on a wood stand. (2)

Tianpeng Yuanshuai, or Grand Marshall Tianpeng, is part of the Daoist group of deities known as the Four Saints (sisheng), alongside Zhenwu, Heisha, and Tianyou Yuanshuai. He is most often represented with multiple faces and arms, holding in his hands an array of weapons and implements, which he uses to destroy demons and ghosts.

Literature comparison: See an ink drawing of Tianpeng Yuanshai depicted holding similar attributes as in the present lot, leaf 11 of an album dated to the Southern Song dynasty in the Cleveland Museum of Art, accession number 2004.1.11. Further comparable depictions of Tianpeng Yuanshuai in Ming-era murals, including those housed at the Royal Ontario Museum as well as at the Yongle gong temple in Shanxi province, are illustrated by K. Tsang, Beyond Clouds and Waves: Daoist Paintings in the Royal Ontario Museum, Toronto, 2013, p. 53, fig. I-36.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's Hong Kong, 30 May 2023, lot 3089
Price: HKD 491,400 or approx. **EUR 64,000** converted and adjusted for inflation at the time of writing
Description: A rare large gilt-bronze figure of Tianyou Yuanshuai, Ming dynasty
Expert remark: Compare the closely related modeling, manner of casting, and gilding, with similar garb, facial expression, and attributes. Note the size (48.5 cm).



Estimate EUR 8,000
Starting price EUR 4,000



47

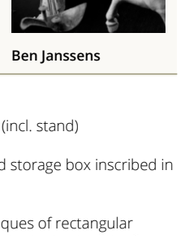
AN IMPORTANT AND RARE UDAYANA-STYLE GILT-BRONZE FIGURE OF MAITREYA, LATE MING TO EARLY QING DYNASTY

Published & Exhibited: Ben Janssens Oriental Art, Chinese Metalwork, 5-14 November 2015, London, p. 50-51, no. 23.

China, 16th-17th century. Finely cast standing with the right and left hands held in abhaya and varada mudra respectively, the body enveloped in a long robe with elongated sleeve openings and accentuated overall with pronounced folds and undulations, the garment loosely clinging to the gently rounded outlines of his stomach and legs and ending in a flaring hem above the bare feet.

The deity portrayed with a serene and meditative countenance framed by a pair of long pendulous earlobes and hair neatly swept over the mound of the ushnisha and radiating around two circular ornaments. The back with two rectangular apertures.

Provenance: From a private collection, Japan. Ben Janssens Oriental Art, London, United Kingdom, acquired from the above. **Ben Janssens** opened his eponymous gallery in 1996 in London, specializing in early Chinese art. Previously he had been a director at Spink & Son. He also served as the Chairman of the Executive Committee of TEFAF Maastricht.
Condition: Good condition with expected wear, minimal casting irregularities, minor rubbing to gilt, minuscule losses to one thumb and one fingertip, fatigue cracks to the back, scattered small nicks and light dents.



Ben Janssens

Weight: 1 kg (incl. stand)
Dimensions: Height 18.1 cm (excl. stand), 19.7 cm (incl. stand)

Mounted to a modern onyx stand and with a wood storage box inscribed in Japanese 'Shaka (Buddha)'. (3)

Expert's note: The figure is inlaid with copper plaques of rectangular shape, often referred to as casting patches, mostly to the back of the figure with one such plaque now lost as evidenced by the distinctly shaped recess near the lower hem at the back. These plaques may have once served a ritual purpose and are frequently observed in Buddhist sculptures.

Maitreya, Buddha of the Future Age, governs two perfected worlds: Tusita Heaven, which he currently inhabits, and Ketumati, an ideal realm conducive to the pursuit of enlightenment where he will serve as the teaching Buddha. The Maitreya's hands are held in abhaya and varada mudras, embodying a message of the coming salvation of all sentient beings.

As the Yuan dynasty crumbled amidst famine, floods and general unrest, the anti-Mongol slogan, "The empire is in utter chaos [...] Maitreya Buddha has incarnated, and the Manichaean King of Light has appeared



in this world [...]" of Han Shantong, Grand Patriarch of the White Lotus sect, was a call to arms and rebellion. Central to Han's belief structure was the idea that Buddha Maitreya had finally manifested in the world as the successor to Buddha Shakyamuni. Shortly after Han's demise in 1351, Zhu Yuanzhang, also a member of the White Lotus sect, emerged as the leader of the ethnic Han Chinese rebelling against the Mongol-led Yuan dynasty. In 1368, he eventually proclaimed himself as the Hongwu Emperor of the newly established Ming dynasty. It was during this period that images of Buddha Maitreya, such as the present lot, were depicted almost exclusively in the distinct Udayana style which gained increased popularity.

The formulaic rendering of the U-shaped folds of the robe is one of the most interesting iconographic features of the present figure. This is known as Udayana, an ancient name for the early Gandharan region now in the present-day Swat Valley, Pakistan, from which similarly robed images of Maitreya first originated. This distinctive style of dress had transmitted along the Silk Road all the way to China and appeared there as early as the fourth century, as exemplified by the gilt-bronze seated Buddha Shakyamuni illustrated by H. Munsterberg, in Chinese Buddhist Bronzes, New York, 1988, page 37, fig. 1, which bears an inscription dated to 338 AD.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's Hong Kong, 8 April 2014, lot 3057
Estimate: HKD 40,000,000 or approx. **EUR 6,306,000** converted and adjusted for inflation at the time of writing
Description: A Magnificent Gilt-Bronze Standing Figure of Udayana Buddha Mark and Period of Yongle
Expert remark: Compare the closely related modeling with similar U-shaped folds, elongated undulating sleeves, and size (19 cm). Note the Yongle reign mark on the base, which is missing from the present lot, and that this example lacks the distinct Udayana hairstyle.



Estimate EUR 15,000
Starting price EUR 7,500





48
A LARGE GILT-LACQUERED WOOD FIGURE OF THE ENTHRONED VAJRABHAIRAVA WITH VAJRAVETALI, CHINA, 17TH-18TH CENTURY

Yamantaka is standing in pratyalidhasana on various divinities and animals atop a rectangular throne centered by a recessed niche and flanked by Buddhist lions, backed by a flaming mandorla inset at the back of the base. He embraces his consort with his primary hands, the right hand holding a kapala. His other thirty-two hands radiate around his body holding various attributes. He wears a beaded apron, mala of severed heads, and jewelry. His bull head displays a ferocious facial expression, six other heads surround the central one and are topped with three more heads framed by his flaming hair.

Provenance: From an old private collection in Burgundy, France.
Condition: Overall very good condition with expected old wear, minor losses and chips, occasional light scratches, rubbing and flaking to lacquer, some old repairs with remnants of adhesive and minor touchups. The lotus base sealed and possibly still filled with sacred contents. Overall presenting exceptionally well.

Weight: 3,074 g
Dimensions: Height 47 cm

Expert's note: The figure is exceptionally well preserved, with nearly all delicate elements—such as attributes, arms, decorative details, and small figures—intact. The lacquer remains in remarkable condition, showcasing a magnificent ancient patina and an elegant, lustrous sheen. Notably, the figure, base, flaming mandorla, and stand have remained together, undisturbed, for over 350 years.

The present work is closely related to a corpus of Buddhist gilt-lacquer sculpture commissioned during the reigns of the Kangxi and Qianlong Emperors at the Buddhist site of Rehol, near Chengde in Hebei province. Early in Kangxi's rule, he recognized the importance of building strong relations with the various Mongol tribes in the expansive steppes to the north and west of the capital. To foster close ties with Mongol chieftains, he regularly invited them on hunting excursions. Rehol initially served as a temporary hunting site, strategically located north of Beijing at Chengde, known for its picturesque beauty and featuring a prominent phallus-shaped rock called Qingchui, reminiscent of Mount Sumeru, the Buddhist axis mundi.

As the Mongols were avid followers of Tibetan Buddhism, Kangxi initiated the construction of Tibetan-style Buddhist temples arranged around the axis of Qingchui. Under the rule of his grandson, the Qianlong Emperor, the site underwent significant expansion, with its layout mirroring the Buddhist cosmology of a mandala. Qianlong even commissioned the construction of replicas of the Potala Palace in Lhasa (Putuo Zongcheng) and the ancient Samye Monastery in Tibet (Puning Temple).

The central focus of worship in many of these temples was large gilt-lacquered sculptures, such as the 22-meter-high figure of Thousand-Armed Avalokiteshvara at the Puning Temple. Similar to the present work are three massive Buddha figures in the Zongyin Hall of the Pule Si, constructed in 1766, illustrated by Du Jiang in Buddhist Art from Rehol: Tibetan Buddhist images and ritual objects from the Qing dynasty Summer Palace at Chengde, Taipei, 1999, p. 29. A **distinctive feature** of the **Zongyin Hall Buddhas is the ornate flaming aureole** behind each one, with separately carved figures of **Garuda at the top, similar to the current lot**. See also a closely related gilt-bronze figure of Yamantaka and Vajravetali illustrated ibid., p. 122, pl. 46.

The rich and deeply colored gilding, almost in imitation of patinated gilt-bronze, atop thick red or black lacquer, is a defining characteristic of many of these lacquered sculptures. Although no records exist as to why lacquer was chosen for the majority of the sculptural ensemble, it is likely the use of the more plentiful and pliable material allowed for a more extensive building project. Certainly, the facade of the Putuo Zongcheng indicates that Qianlong's architects were willing to look for creative shortcuts.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 22 March 2024, lot 1153
Estimate: USD 80,000 or approx.
EUR 78,000 converted at the time of writing
Description: A rare gilt-lacquered wood figure of Medicine Buddha enthroned, 17th-18th century
Expert remark: Compare the closely related lacquering and modeling with similar throne. Note the size (55 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 23 March 2018, lot 1041
Price: USD 684,500 or approx. **EUR 833,000** converted and adjusted for inflation at the time of writing
Description: A rare gilt lacquered wood figure of Buddha enthroned, 17th-18th century
Expert remark: Compare the closely related lacquering and modeling with similar throne. Note the size (76.8 cm).



Estimate EUR 30,000
Starting price EUR 15,000



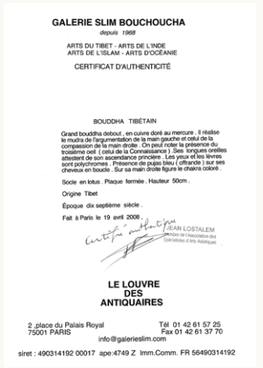


49

A RARE AND LARGE GILT-COPPER REPOUSSÉ FIGURE OF BUDDHA SHAKYAMUNI, 17TH-18TH CENTURY

Tibet. Finely modeled standing on a separately crafted lotus base with beaded rim. His left hand is raised to the chest and held in vitarka mudra, while the right arm hangs beside his hip with the hand lowered in varada mudra, incised and lacquered with a chakra symbol. He is dressed in a long flowing monastic robe gracefully falling in pleats along his left shoulder, arm, and body, and tied below the chest. The serene face with finely painted features such as the sinuously lidded eyes, arched brows, and bow-shaped smiling lips. The hair arranged in tight snail-shell curls over the ushnisha topped by a large jewel.

Provenance: Jean Lostalem, Galerie Slim Bouchoucha, Louvre des Antiquaires, Paris, 2008. A private collection in Western France, acquired from the above, and thence by descent. The interior of the base with a label, 'Bouddha en cuivre doré, Tibet, 17ème siècle'. A copy of an authentication certificate from Galerie Slim Bouchoucha, written and signed by Jean Lostalem, dated 19 April 2008, and confirming the dating above, accompanies the lot. **Galerie Slim Bouchoucha** was established in 1968 by **Jean Lostalem** in Paris, and specializes in Asian art, particularly from Tibet and India. The gallery is now managed by Lostalem's son Michel and situated in the vibrant Marais district. The gallery's longstanding presence and specialization have established it as a respected institution within the international art community.
Condition: Very good condition with minor wear, small losses, minor dents, light rubbing to the gilt with losses (or ungilt areas) particularly to the back, and minor losses to pigments.



GALERIE SLIM BOUCHOUCHA
depuis 1968

ARTS DU TIBET - ARTS DE L'INDE
ARTS DE L'ISLAM - ARTS D'OCÉANIE

CERTIFICAT D'AUTHENTICITÉ

BOUDDHA TIBÉTAIN

Grand bouddha debout , en cuivre doré au mercure . Il réalise le mudra de l'argumentation de la main gauche et celui de la compassion de la main droite avec la paume vers l'assemblée de fidèles . Cheveux en boucles . Ses longues oreilles attestent de son ascendance princière . Les yeux et les lèvres sont polychromes . Présence de pujas bleu (effrandé) sur ses cheveux en boucle . Sur sa main droite figure le chakra doré .

Socle en lotus . Plaque fermée . Hauteur 50cm .

Origine Tibet

Époque dix septième siècle .

Fait à Paris le 19 avril 2008 .

JEAN LOSTALEM
Membre de l'Association des Galeristes d'Art Asiatique

LE LOUVRE
DES
ANTIQUAIRES

2 ,place du Palais Royal
75001 PARIS

Tél 01 42 61 57 25
Fax 01 42 61 37 70
info@galerieslim.com

siret : 490314192 00017 ape:4749 Z Imm.Comm. FR 56490314192

Weight: 1.5 kg
Dimensions: Height 50.7 cm

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 20 March 2015, lot 774
Price: USD 52,500 or approx. **EUR 68,500** converted and adjusted for inflation at the time of writing
Description: A gilt-copper repoussé standing figure of Buddha, China, Qing dynasty, 18th-19th century
Expert remark: Compare the related repoussé work, standing pose, and size (48.9 cm).



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 30 March 2006, lot 181
Price: USD 15,600 or approx. **EUR 24,000** converted and adjusted for inflation at the time of writing
Description: A large gilt copper repoussé figure of Buddha, Tibet, 17th/18th century
Expert remark: Compare the related modeling, gilding, and size (48.2 cm). Note the seated pose.



Estimate EUR 6,000
Starting price EUR 3,000



50

A LARGE GILT-LACQUERED WOOD FIGURE OF THE DAOIST GODDESS OF EYESIGHT, YANGUANG NIANGNIANG, 17TH-18TH CENTURY

China. Finely carved seated with both hands raised in front of her chest and holding a **disc painted with a single eye**. Dressed in voluminous garments, the wide-sleeved mantle falling in wide pleats along her body and legs, secured with a belt. The serene face with heavy-lidded downcast eyes with painted pupils under arched brows extending into the nose-bridge, full cheeks, and small pursed lips forming a gently smile, flanked by ears with pendulous lobes. The hair neatly combed and pulled up into a high chignon secured with a broad pin.

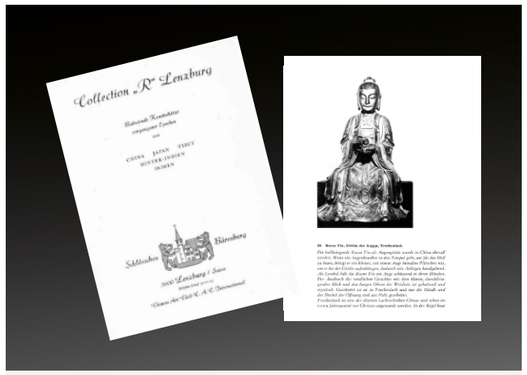
Provenance: The estate of Oberst Roth, Lenzburg, Switzerland. A private collection in eastern Switzerland, acquired from the above and thence by descent.
Condition: Good condition with ancient wear, some flaking to lacquer with expected minor repairs and touchups. One hand with an old repair to a finger and associated minor touchups, small losses, occasional light scratches. The lacquer with a beautiful, naturally grown patina and fine crackling overall. Displaying superbly!

Weight: 10.5 kg
Dimensions: Height 83 cm

With an associated base. (2)

The present figure can be identified as Yanguang Niangniang (Our Lady of the Eyesight) by her typical attribute, the disc with an eye. She is believed to cure blindness and other ailments related to vision. She is often depicted as an attendant goddess of the Daoist goddess Bixia Yuanjun (Sovereign of the Clouds of Dawn), and is worshiped to this day in a shrine on Mount Tai.





PUBLISHED
Chinese Art Club, Collection "R" Lenzburg: Bedeutende Kunstschätze vergangener Epochen aus China, Japan, Tibet, hinter-Indien, Indien, 1966, no. 36.

The technique of coating carved wood figures with gilt lacquer emerged during the early part of the Ming dynasty, continuing into the Qing dynasty and echoing Buddhist bronze figures in form and decoration.

Literature comparison: Compare two closely related gilt-lacquered wood figures of seated deities, dated to the Qing dynasty, in the Beijing Palace Museum, number 故00000931 and 故00000930.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's Paris, 13 June 2018, lot 204
Price: EUR 50,000 or approx. **EUR 58,500** adjusted for inflation at the time of writing
Description: A rare and large gilt-lacquered wood figure of Magu, Kangxi period
Expert remark: Compare the closely related modeling, lacquer-gilding, and manner of carving with similar pose and expression. Note the different size (140 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams London, 7 November 2019, lot 23
Price: GBP 76,023 or approx. **EUR 123,000** converted and adjusted for inflation at the time of writing
Description: A rare and large gilt-lacquered wood figure of Wenchang, 17th century
Expert remark: Compare the closely related modeling, lacquer-gilding, and manner of carving with similar pose, garment folds, and expression. Note the similar size (90 cm).



Estimate EUR 15,000
Starting price EUR 7,500

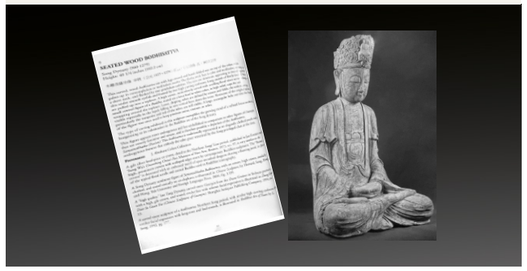


51

A LARGE WOOD STATUE OF GUANYIN, KANGXI TO QIANLONG PERIOD (1662-1796)

Scientific Analysis Report: The result of a radiocarbon dating test (C14) conducted by Re. S. Artes, no. R 145632A-1a, 13 January 2025, based on one sample taken from behind the right ear, is **consistent** with the dating of the present lot. Specifically, the report states that "from these results, we can determine that the tree that gave the raw material of the head of the sculpture would have been most probably cut during the period 1659 – 1807 (probability of 80.3%)."

PUBLISHED & EXHIBITED
Michael B. Weisbrod, Inc., New York, USA, catalogue pages 34-37, lot no. 9. The catalogue text attributes this lot to the Song dynasty.



China. Seated in dhyanasana with the hands lowered in dhyana mudra above the lap, the Avalokiteshvara is dressed in loose-fitting robes cascading in richly carved folds framing the shoulders and tied at the chest. The face with a serene expression marked by downcast eyes, gently arched brows, and full lips forming a calm smile. The hair pulled up into a high chignon behind the elaborate tiara centered by a small and finely carved Buddha Amitabha surrounded by foliate scroll. The reverse with a large rectangular aperture, originally filled with sacred contents.



Michael B. Weisbrod

Provenance: Collection of J. Abraham Cohen, New York, United States. Michael B. Weisbrod, New York, United States. **Michael B. Weisbrod** is a noted scholar of Chinese art, who has published extensively on the subject over a time span of more than 50 years. In 1972, Michael joined his father Dr. Gerald Weisbrod's Asian art gallery in Toronto, Canada. The father-and-son team opened their New York location on Madison Avenue in 1977, and during the next 45 years the gallery held a significant number of exhibitions, selling to museums and private collectors across the globe, eventually adding further locations in Shanghai and Hong Kong.
Condition: Overall condition commensurate with age, showing old wear, natural imperfections including expected age cracks and splits as well as signs of insect activity, old plugs to the chest and upper back possibly inherent to the manufacture, signs of weathering, small repairs, touchups, remnants of gilt, flaking and losses to pigments. Overall presenting splendidly.

Weight: 41.6 Kg
Dimensions: Height 103 cm

This finely carved figure of Guanyin retains all of the grace, robust power and majesty seen in earlier examples of Tang, Song, and Jin dynasty date. Wooden sculptures of the Bodhisattva Avalokiteshvara, which experienced a peak of popularity in and shortly after the Song period, are among the most enchanting Chinese sculptures. The present figure exemplifies the aesthetic sensitivity of this period, when the deity, despite being depicted genderless, was radiating feminine grace. Without losing anything of their divine aura, sculptures of Buddhist deities in this period acquired a more approachable presence, and sculptors were able to display the excellence of their craft in rendering emotions through features and poses.

Re.S.Artes
Le Regard de la Science sur les Arts et le patrimoine culturel



Analysis report: **R 145632A-1a**

This report accompanies a certificate attesting the results of the study.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's London, 10 May 2016, lot 27
Price: GBP 50,000 or approx. **EUR 89,000** converted and adjusted for inflation at the time of writing
Description: A large polychrome wood figure of Guanyin, 15th-17th century
Expert remark: Compare the related manner of carving but different pose. Note the smaller size (91.5 cm) and that this figure also came with a C14 test dating it from the 15th to the 17th century.



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 24 September 2021, lot 778
Price: USD 193,750 or approx. **EUR 215,000** converted and adjusted for inflation at the time of writing
Description: A large polychrome wood figure of Guanyin, Ming dynasty
Expert remark: Compare the closely related modeling and manner of carving with similar pose and expression. Note the slightly larger size (115 cm) and earlier dating.



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 22 March 2013, lot 1196
Price: USD 183,750 or approx. **EUR 239,000** converted and adjusted for inflation at the time of writing
Description: A large wood figure of a seated bodhisattva, Ming dynasty
Expert remark: Compare the closely related modeling and manner of carving with similar pose and expression. Note the near identical size (108 cm) and earlier dating.



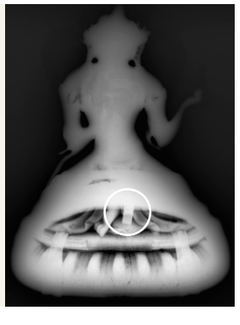
Estimate EUR 10,000
Starting price EUR 5,000

52

A GROUP OF FOUR PARCEL-GILT BRONZE BODHISATTVAS FROM THE BAO-XIANG LO PALACE AND TEMPLE, QIANLONG SEVEN-CHARACTER MARKS AND OF THE PERIOD

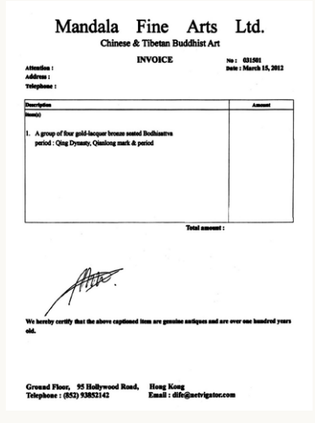
China, 1736-1795. Each superbly cast, seated atop a lotus base draped with pendent tabs over the beaded rim, wearing a flowing dhoti with meticulously incised floral hems, the slender body framed by billowing sashes and adorned with minutely beaded jewelry. The faces sensitively modeled, gilt, and finely painted with sinuously lidded eyes, elegantly arched brows, and bow-shaped lips forming a subtle smile, flanked by elongated lobes, the blue hair falling in wavy tresses along the shoulders and pulled up into a high chignon behind the foliate tiara. (4)

X-Ray Images: Available upon request. These images suggest the possible presence of sacred contents. Since the figures are hermetically sealed and must remain unopened, confirming their contents is impossible, leaving their nature uncertain. The images also confirm the exceptional casting precision, a hallmark of Imperial bronzes from the Qianlong reign.



Each base is sealed with a copper plate incised with a double vajra.

Provenance: From a private collection in Asia, thence by descent in the family. Mandala Fine Arts, Hong Kong, 2012. A private collection in the United States, acquired from the above and thence by descent. A copy of the original invoice from Mandala Fine Arts, dated 15 March 2012, signed, and confirming the dating above, accompanies the lot. **The Asian private collection** was assembled from international auctions and art dealers, including Eskenazi, Sano Art Museum, Mengdiexuan, Sze Yuan Tang, Muwen Tang, and Robert H. Ellsworth. **Mandala Fine Arts Ltd**. is a Hong Kong based gallery for Buddhist art that was established in 1997.



Mandala Fine Arts Ltd.
Chinese & Tibetan Buddhist Art
INVOICE
No : 031501
Date : March 15, 2012
Attention :
Address :
Telephone :

Description	Amount
Item(s)	
1. A group of four gold-lacquer bronze seated Bodhisattva period : Qing Dynasty, Qianlong mark & period	
Total amount :	

We hereby certify that the above captioned item are genuine antiques and are over one hundred years old.

Ground Floor, 95 Hollywood Road, Hong Kong
Telephone : (852) 93852142 Email : dlf@netvigator.com

Condition: Very good condition with some old wear, expected minuscule casting irregularities, nicks, light surface scratches, flaking and minute touchups to the gilding.

Weight: 7.2 kg (total)
Dimensions: Height 17.5 cm (each)

INSCRIPTIONS

The upper rim of each lotus base centered by a rectangular plaque cast in relief with a seven-character mark *da Qing Qianlong nian jingzao* and of the period. The lower rim is incised to the front with the name of the bodhisattva and the back of the base with the tantric class associated with the room the sculpture belongs to :

1. The front: '**Vajrabhasa** Bodhisattva (Jingangyu Pusa, 金剛語菩薩)'
   The back: 'Central to the study of the half lotus pose (banjia genben, 半跏根本)'

2. The front: '**Mahugeda** Bodhisattva (Mahugeda Tian Pusa, 嘛呼噶達天菩薩)'
   The back: 'Central to the study of light (guangxiang genben, 光項根本)'

3. The front: '**Gaodama** Bodhisattva (Gaodama Tian Pusa, 高達嘛天菩薩)'
   The back: 'Central to the study of the yoga tantra (yujia genben, 瑜伽根本)'

4. The front: '**Heguang** Bodhisattva (Heguang Tian Pusa, 欲光天菩薩)'
   The back: 'Central to the study of virtue (dexing genben, 德行根本)'

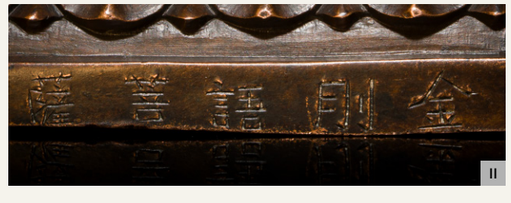
I) The upper rim of each lotus base centered by a rectangular plaque cast in relief with a seven-character mark *da Qing Qianlong nian jingzao* and of the period

II) The front of this figure's base is inscribed 'Jingangyu Pusa', translated as 'Vajrabhasa Bodhisattva'

III) The back of this figure's base is inscribed 'banjia genben', translated as 'central to the study of the half lotus pose'



I



II



III

Mudras and attributes:

1. **Vajrabhasa** holds a conch in his left hand while the right is held in vitarka mudra (and possibly once supported a vajra).

2. **Mahugeda** with his left hand lowered supporting a kalasha and his right raised toward the shoulder.

3. **Gaodama** holds a similar vessel aloft in his left hand while the right is raised in karana mudra.

4. **Heguang** also holds a vase in his left while the right hand is lowered in apaan mudra.

These well-cast figures belong to a set that was in the Baoxianglo (Pao-hsiang Lou), a former palace and temple of the Qianlong Emperor's mother, located within the Forbidden City. Numerous figures from this set, most of which are also inscribed with Qianlong reign marks as well as the names of divinities and other high personages, are illustrated by Walter Eugene Clark, Two Lamaistic Pantheons, 1937, from Materials collected by Alexander von Staël-Holstein in 1928, see a closely related figure of Vajrabhasa illustrated ibid., suggesting the present Vajrabhasa once held a vajra in his right hand. A closely related group of four figures from the set are illustrated in The Many Faces of Buddha, Oglethorpe University Art Gallery, Atlanta, Georgia, 1986, p. 48-9, no. 18.

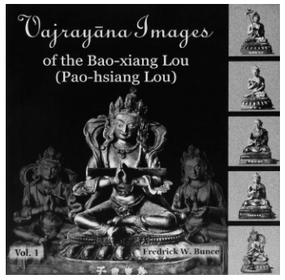




Old photographs of the Bao Xiang Lo and the entrance to the garden of the Tz'u-ning Palace, located in the Forbidden City, published by Walter Eugene Clark, Two Lamaistic Pantheons, 1937, from Materials collected by Alexander von Staël-Holstein in 1928



See a closely related figure of Vajrabhasa illustrated by Walter Eugene Clark, Two Lamaistic Pantheons, 1937, suggesting the present Vajrabhasa once held a vajra in his right hand



The cover of Fredrick W. Bunce's Vajrayana Images of the Bao-xiang Lou (Pao-Hsiang Lou), Vol. 1

According to the Qing dynasty archives, Qianlong personally examined the style of each Buddha statue and revised it until he was satisfied before approving the casting. In the tenth month of the 22nd year of Emperor Qianlong's reign (1757), because of the rough workmanship and uneven gilding due to time constraints, Emperor Qianlong lost his temper after he saw the statues. Not only were the statues sent back for rework, but the officials supervising the work were also made to pay for the expenses themselves.

Estimate EUR 80,000
Starting price EUR 40,000

AUCTION RESULT COMPARISONS



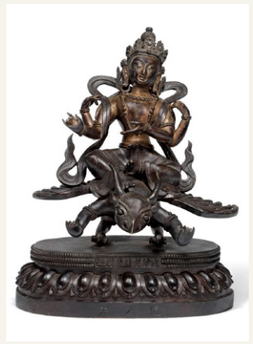
Type: Closely related
Auction: Christie's New York, 22 March 2007, lot 215
Price: USD 114,000 or approx. **EUR 168,000** converted and adjusted for inflation at the time of writing
Description: A gilt and painted bronze figure of a seated Bodhisattva, Tibeto-Chinese, Qianlong seven-character mark cast in a line and of the period (1736-1795)
Expert remark: Compare the closely related treatment of the gown, jewelry, and face, the use of gilt and pigments, and the inscriptions. Note the size (20.2 cm) and that the lot comprises only one figure.



Type: Closely related
Auction: Sotheby's New York, 17 March 2021, lot 170
Price: USD 126,000 or approx. **EUR 144,000** converted and adjusted for inflation at the time of writing
Description: A rare partially cold-gilt bronze figure of multi-armed Manjushri, Qianlong mark and period
Expert remark: Compare the closely related treatment of the gown, jewelry, and face, the use of gilt and pigments, the inscriptions as well as the size (16.7 cm). Note that the lot comprises only one figure.



Type: Closely related
Auction: Christie's New York, 15 September 2011, lot 1376
Price: USD 92,500 or approx. **EUR 123,000** converted and adjusted for inflation at the time of writing
Description: A parcel-gilt bronze figure of Buddha, Qianlong seven-character cast mark in a line and of the period (1736-1795)
Expert remark: Compare the closely related treatment of the gown, jewelry, and face, the use of gilt, and the inscriptions. Note the size (23.5 cm). Note that the lot comprises only one figure.



Type: Closely related
Auction: Christie's London, 14 May 2019, lot 267
Price: GBP 37,500 or approx. **EUR 61,000** converted and adjusted for inflation at the time of writing
Description: A parcel-gilt-bronze figure of Vishnu seated on Garuda, Qianlong seven-character mark in a horizontal line and of the period (1736-1795)
Expert remark: Compare the closely related treatment of the gown, and face, the use of gilt, the inscriptions as well as the size (17.1 cm). Note that the lot comprises only one figure.


1


2


3


4



53

A LARGE (67 CM) AND MAGNIFICENT GILT-BRONZE FIGURE OF EKADASHAMUKHA AVALOKITESHVARA, QIANLONG

Expert's note: The present work exhibits many characteristics common to the Buddhist workshops of the Qianlong period, such as the combination of cast and repoussé parts, the languid and slightly effeminate treatment of the face and body, and the broad-petaled lotus base. The Qing court patronage of Buddhism that began under the Kangxi Emperor reached epic proportions under his grandson, Qianlong. The Buddhist centers of Beijing, Rehol, and Dolonnor produced thousands upon thousands of images to keep up with the demand of the numerous temples in and outside the capital. **Large statues like the present lot, however, remained small in numbers and are extremely rare today.**

China, 1736-1795. Superbly cast, the figure with eight arms and eleven heads arranged in five tiers, standing on a lotus base with beaded rim. The principal hands are held in anjali mudra while the remaining arms radiate around the slender body, with the uppermost pair of hands forming the vitarka mudra, the central hands thrust forward in shuni mudra, and the lowest in varada mudra. The deity wears a fine layered dhoti with neatly chased floral borders as well as two long billowing sashes and a deerskin draped around the shoulders, and is richly adorned with elaborate bejeweled necklaces and bangles embellished with inlays of coral and turquoise.

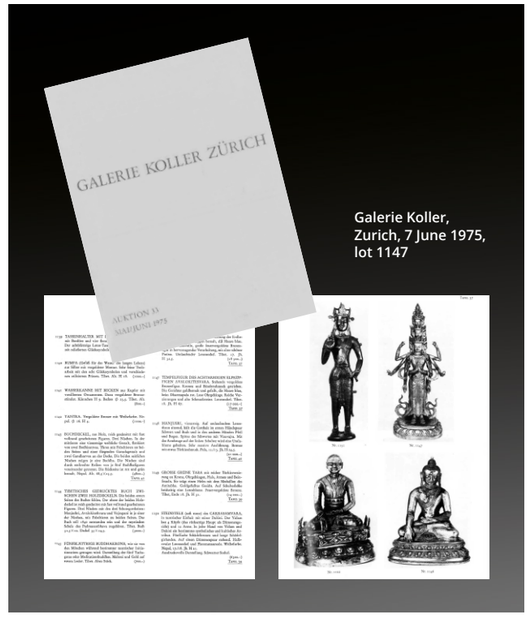
The heads with blue and red pigments to the hair, the cold-gilt faces sensitively modeled with serene expressions marked by sinuously lidded eyes, elegantly arched brows, and bow-shaped lips pursed to form a calm smile, each tier with foliate crown, save for one wrathful head below the uppermost head depicting Buddha Amitabha. The base sealed with a wood plate painted with a double vajra.

Provenance: Galerie Koller, Zurich, 7 June 1975, lot 1147. A private collection in Hessen, Germany, acquired from the above and thence by descent. The base with remnants of an old collector's label.
Condition: Good condition with old wear, casting irregularities, small dents, rubbing to the gilt, few nicks, light scratches, one earring and the accoutrements lost, losses to inlays, some inlays possibly renewed, and few minor areas of malachite encrustations. The interior of the figure and base are filled with old materials.

Weight: 5.1 kg
Dimensions: Height 67 cm

There are twenty-one individual copper repoussé elements applied to decorate the main bronze figure:
- Two long billowing sashes
- Two wavy blue tresses of hair
- Thirteen earrings
- Four complete crowns that adorn the eleven heads

Literature comparison: Compare a related figure of Avalokiteshvara, 49 cm high, in the Folkens Museum Etnografiska, Stockholm, inventory number 1931.48.0008.



Galerie Koller, Zurich, 7 June 1975, lot 1147

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's Paris, 15 December 2022, lot 31
Price: EUR 226,800 or approx. **EUR 238,000** adjusted for inflation at the time of writing
Description: A large gilt-bronze standing figure of Maitreya, Qing dynasty, 18th century
Expert remark: Compare the closely related techniques and craftsmanship, also combining cast and repoussé elements, and exhibiting a similar treatment of the cold-gilt and painted face as well as the sashes, jewelry, and base.



Observe the identical size (66.8 cm) and matching base of both statues, which strongly suggests they were originally conceived as part of the same altar set, likely designed to be displayed together in a harmonious arrangement.

Estimate EUR 30,000
Starting price EUR 15,000





54
A GILT-BRONZE OF BUDDHA DIPANKARA TURNING THE WHEEL OF THE LAW, TIBETAN-CHINESE, 18TH CENTURY

Expert's note: The exceptionally fine and crisp incision work, combined with masterfully executed gilding and an unusually heavy casting, strongly suggests a date between circa 1720 and 1750, with little deviation. This assessment is further supported by X-ray images (available upon request), which reveal an extraordinarily precise casting with razor-sharp internal edges and contours, as well as the possible presence of sacred contents.

Heavily cast seated in dhyanasana above a double-lotus base with beaded rim, the hands held before the chest in dharmachakra mudra, wearing a robe with meticulously incised foliate hems. The serene face with downcast eyes, sinuous eyelids, a wide nose above bow-shaped lips, flanked by elongated earlobes, and the head surmounted by the prominent ushnisha with diamond-shaped finial. The hair is in tight snail-shell curls and covered in blue pigments.

The base sealed with a double-vajra.

Provenance: From an old private collection in North Rhine-Westphalia (NRW), Germany, and thence by descent. Van Ham, Cologne, 5 December 2019, lot 2094, dated as Qing Dynasty. A private collection in Montreal, Canada, acquired from the above.
Condition: Good condition with minor wear, casting irregularities, small nicks, few light surface scratches, some of the fingers on both hands with soldering marks, a few tiny fills to the left shoulder and back, and minor rubbing to the gilt. The base sealed.

Weight: 2 kg
Dimensions: Height 19.5 cm

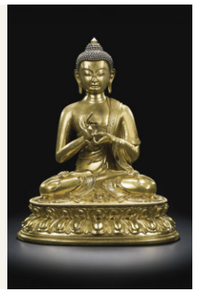
The iconography relates to Buddha's first sermon after his enlightenment given at Mrigadava. The episode is personified in the dharmachakra hand gestures, showing The Buddha with his hands in the gesture of turning the Buddhist Wheel of Law and expounding the dharma.

Buddha Dipankara, who is believed to have lived for 100,000 years, is one of the predecessors of the historical Buddha Gautama and is credited for setting the Wheel of Dharma in motion, thus marking the beginning of the Buddhist faith. Dipankara's prophetic abilities are known from a jataka, stories that record events from the Buddha's past lives, where the ascetic Sumedha, a past incarnation of Buddha Shakyamuni, offered to spread his hair and flowers on the ground for Dipankara to walk on and avoid the mud.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams London, 15 May 2014, lot 297
Price: GBP 23,750 or approx. **EUR 43,500** converted and adjusted for inflation at the time of writing
Description: A gilt-bronze figure of Buddha, 18th century
Expert remark: Compare the closely related modeling, manner of casting, and gilding, with similar face, garment folds and hems, and base. Note the smaller size (16.6 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's, 5 November 2014, lot 46
Price: GBP 164,500 or approx. **EUR 225,000** converted and adjusted for inflation at the time of writing
Description: A gilt-bronze figure of Buddha Dipankara, Qing Dynasty, 17th-18th century
Expert remark: Compare the similar form, incised details, especially the finely worked hems, the delicate fingers, and the rich gilding. Note that this example is possibly larger than the present lot, but has significant condition issues.



Estimate EUR 8,000
Starting price EUR 4,000

55
A GILT-COPPER ALLOY CEREMONIAL WAR MASK, MONGOLIA, 17TH-18TH CENTURY OR EARLIER

The repoussé mask of square form, with almond-shaped cutouts for the eyes below gently arched eyebrows, a prominent nose, and large open mouth. The surface with small indentations from hammering and covered overall in gilt. With two apertures at the top and each cheek for suspension.

Provenance: From a private estate in Versailles, France.
Condition: Very good condition with minor wear, small nicks, few scratches, little dents, and minor rubbing to the gilt. The interior with little flaking to the varnish. Fine patina overall.

Weight: 276 g (excl. stand), 1 kg (incl. stand)
Dimensions: Height 22.5 cm (excl. stand), 38.7 cm (incl. stand)

Mounted to a modern stand. (2)

War masks made of metal, usually iron or copper alloys, and intended specifically as armor, existed in many cultures for nearly 2,000 years, from Roman Britain in the 1st century AD to Japan up to the end of the Edo period in the late 19th century. They were probably introduced into Tibet by the Mongols by the fourteenth century and were used in Central Asia and West Asia until at least the sixteenth century.

LITERATURE COMPARISON
Compare an iron and gilt antetype of the present war mask, attributed to Mongolia or Tibet and dated to 12th-14th century, and a related Tibetan iron war mask, dated 14th-16th century, both in the Metropolitan Museum of Art, object numbers 2007.10 **(fig. 1)** and 2022.430, respectively.


fig. 1

Estimate EUR 3,000
Starting price EUR 1,500





56
A SILVER AND HARDSTONE-INLAID GILT COPPER ALLOY FIGURE OF SITATAPATRA, DOLONNOR, LATE 17TH TO 18TH CENTURY

China, Inner Mongolia. Finely cast, seated with the body gently swaying, her left hand in vitarka mudra, the oval face with pointed chin, downcast eyes below joined eyebrows centered by a large silver-inlaid urna, and bow-shaped lips. Her long hair falls elegantly in curled tresses over her shoulders and is gathered in a high chignon topped by a jewel, behind the elaborate silver- and turquoise-inlaid foliate tiara. Her body is adorned with beaded jewelry richly inlaid with turquoises and rubies, and the dhoti and hems are neatly incised with clouds and floral brocade patterns.

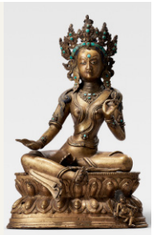
Provenance: From a noted private collection, acquired from a French art dealer long time ago.
Condition: Very good condition with minor wear and casting irregularities, minuscule nicks, light scratches, few minute dents, minor rubbing to gilt, few losses to inlays and others possibly replaced.

Weight: 1.6 kg (excl. stand), 2.3 kg (incl. stand)
Dimensions: Height 23.4 cm (excl. stand), 26.9 cm (incl. stand)

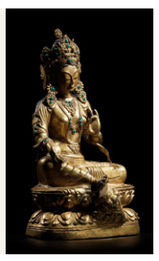
With a modern stand. (2)

Expert's note:
The style and subject of the present bronze are consistent with production at Dolonnor while the Qing Empire was at its pinnacle strength. The rich hardstone and silver inlays, the incised patterning of the robe, and the large urna are however reminiscent of an earlier style propagated by Newari craftsmen. See, for example, a 16th-century silver-inlaid gilt-bronze figure of Manjushri with similar inlays at Christie's New York, 13 September 2016, lot 216; and a 15th-century gilt copper alloy figure of Tara with similar urna and jewelry at Bonhams Hong Kong, 27 November 2024, lot 1018.

AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams Hong Kong, 5 October 2020, lot 122
Price: HKD 113,125 or approx. **EUR 15,500** converted and adjusted for inflation at the time of writing
Description: A gilt copper alloy figure of Sitatapatra, Dolonnor, Inner Mongolia, 18th century
Expert remark: Compare the similar pose, treatment of the jewelry and crown, and facial features. Note the similar size (26 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams Hong Kong, 2 October 2018, lot 89
Price: HKD 187,500 or approx. **EUR 26,500** converted and adjusted for inflation at the time of writing
Description: A gilt copper alloy figure of Syamatara, Dolonnor, Inner Mongolia, 18th century
Expert remark: Compare the related subject, manner of casting, and gilding. Note the larger size (30 cm).



Estimate EUR 4,000
Starting price EUR 2,000



57
A RARE POLYCHROME STUCCO BUDDHIST WALL FRESCO FRAGMENT, YUAN-MING DYNASTY

China, 13th-16th century. Finely painted in polychrome pigments with details gilded and picked out in gesso relief, this artwork depicts two celestial maidens presenting offerings, both with serene downcast expressions, adorned in flowing robes and elaborate headdresses. The background is richly textured with thick, swirling clouds, adding depth and a sense of ethereal movement to the scene.

Provenance: Belgian trade, by repute acquired from an old Flemish estate. Zacke, Vienna, 11 March 2022, lot 532, sold for EUR 8,216 or approx. **EUR 9,400** (adjusted for inflation at the time of writing). Collection of Dr. John Bannard (d. 2024), Nottingham, United Kingdom, acquired from the above and thence by descent. **Dr. John Bannard** (d. 2024) was a British scientist who started his career at Nottingham University, then moving to The University of Limerick to found the faculty of Industrial Chemistry. He later started his own company, holding patents for the invention of laser activated inks, and the development of medical sterilization inks. His true passion, however, was collecting paintings and works of art, and it was his lifelong ambition to open his own gallery upon retirement, a dream he sadly was never able to realize as he retired at the ripe age of 82.
Condition: Very good condition, commensurate with age. Old wear, very minor age cracks with associated old fills and touchups. Framed.



Dr. John Bannard (d. 2024)

Dimensions: Image size 67.3 x 36.3 cm, Size incl. frame 74 x 43 cm

The present stucco fresco was inspired by earlier depictions of Buddhist deities, like the ones seen in the Mogao grottoes at Dunhuang. Ming painters of Buddhist subjects sought to mimic the style of the Tang dynasty artist Wu Daozi, considered a master of Buddhist mural paintings.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's New York, 17 March 2021, lot 246
Price: USD 15,120 or approx. **EUR 17,000** converted and adjusted for inflation at the time of writing
Description: A polychrome stucco fresco fragment, Yuan-Ming dynasty
Expert remark: Compare the closely related manner of painting, gessowork, and motifs. Note the size (83.1 x 52.5 cm).

Estimate EUR 6,000
Starting price EUR 3,000



58
A RARE 'BODHISATTVA' MURAL FRAGMENT, POLYCHROME STUCCO, MING DYNASTY

China, 1368-1644. Finely painted, the deity seated in ardha padmasana atop a white lotus, dressed in voluminous robes with green sashes, the body adorned with foliate jewelry. The serene face with heavy-lidded eyes, arched brows, and full lips forming a gentle smile, the gently protruding chin with a wispy beard, and the head crowned by a large tiara.

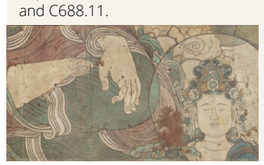
Provenance: Swiss trade. Acquired from a private collection.
Condition: Good condition, commensurate with age. Extensive wear, signs of weathering, small losses, minor cracks, touchups, expected fading and flaking to pigments.

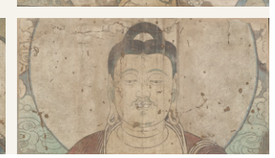
Dimensions: Image size 34.7 x 32.5 cm, Size incl. frame 56.5 x 55.5 cm

Set inside a gilt wooden frame. (2)

LITERATURE COMPARISON
Compare three related panels from a wall mural dated to the Ming dynasty, ca. 1476, in the University of Pennsylvania Museum of Archaeology and Anthropology, object numbers C688.20, C688.15, and C688.11.







Estimate EUR 3,000
Starting price EUR 1,500

59

A BUDDHIST VOTIVE PAINTING DEPICTING MANJUSHRI, CHINA, 17TH CENTURY

Ink, watercolors, gouache, and gold paint on silk. Finely painted, seated in dhyanasana atop a tiered lotus throne with a festooned canopy overhead, his vehicle the lion at the foot of the pedestal, the hands lowered in dhyanamudra above his lap holding an ornate vase. The deity's long blue tresses secured with a paneled tiara depicting the Five Directional Buddhas, the body adorned with luxuriant jewelry and patterned robes, backed by a mandorla and halo surrounded by thick scrolling clouds.

Provenance: From a noted European private collection, acquired in the Belgian trade several years ago.
Condition: Overall good condition with wear, soiling, creasing with associated minor tears. Repairs and touchups to the chin and a small section at the top edge.

Dimensions: Image size 139 x 67.6 cm,
Size incl. frame 160 x 87 cm

Mounted and framed behind glass.

The present image is a symbolic representation placed on a wall during Buddhist rituals. From the Buddhist perspective, paintings and calligraphy belong to Silpakarma-vidya, one of the five types of knowledge and wisdom. Over time monks and laymen painted and practiced calligraphy and Buddhist-themed works became more sophisticated during the Song and Yuan dynasties. By the early Ming dynasty, votive paintings, such as the present example, were used within private chapels and side pavilions of major temple monasteries.

As explained in Caroline Gyss-Vermandes' pioneering article about the sets of Shuilu (Water and Land) paintings obtained by Paul Pelliot from "a library in the Imperial Palace" and now in the Musée Guimet (Démons et Merveilles: vision de la nature dans une peinture liturgique du XVe siècle, Arts Asiatiques 43, 1988, pages 106-122), such paintings were not objects of worship, but rather illustrations of the pantheon invoked in the Water and Land rituals, hung up in a prescribed order on the left and right walls of the sanctuary, while the main deities, in a larger size, were hung slightly higher on the north wall.

Literature comparison: Compare a related earlier painting of Manjushri, Tangut State of Xi-Xia, 13th-14th century, in the State Hermitage Museum, Saint Petersburg.

AUCTION RESULT COMPARISON
Type: Related
Auction: Sotheby's New York, 18 March 2014, lot 401
Price: USD 43,750 or approx. **EUR 57,000** converted and adjusted for inflation at the time of writing
Description: A rare painting of a Cosmic Buddha, 17th century
Expert remark: Compare the related manner of painting with similar tiered lotus pedestal.



Estimate EUR 8,000
Starting price EUR 4,000



60
‘MANJUSHRI SEATED ON A LION’, QING DYNASTY, 17TH-18TH CENTURY

Ink, gilt, and watercolours on silk, mounted on a wood frame. Finely painted with the bodhisattva seated in dhyanasana on a rockwork throne below a canopy and swirling clouds, a Buddhist lion crouching before him, the deity holding a ruyi scepter before him and dressed in loosely fitted, intricately patterned robes, his bearded face with a serene expression, surrounded by pierced rockwork and blossoming magnolia.

Provenance: Collection of Benjamin Stinson, Palm Springs, California, thence by descent. Bonhams Los Angeles, 17 December 2021, lot 375 (erroneously dated 19th-20th century), sold for USD 4,080 or approx. **EUR 4,500** (converted and adjusted for inflation at the time of writing). A private collection in California, United States, acquired from the above and thence by descent.
Condition: Good condition with some wear, extensive soiling, browning, stains, minor creasing, small tears, minute losses and old repairs.

Dimensions: Image size 138.3 x 68.6 cm, Size incl. frame 146.5 x 77 cm

One of the three most important bodhisattvas in East Asia, Manjushri (Wenshu) is said to have originated in China from the mountains associated with Mount Wutai, a famous Buddhist monastic center. He was worshiped in China as the embodiment of knowledge and the guardian of sacred doctrines. Usually presented as a youthful, bejeweled prince, he is often shown seated on the back of a lion and carrying a ruyi scepter.

Literature comparison: Compare a related painting of Manjushri, Qing dynasty, 17th-18th century, at Sotheby’s New York, 31 March 2005, lot 311. Compare a related painting of Manjushri seated on a lion, 141 x 71 cm, dated late 17th-early 18th century, in the Brooklyn Museum, 2020.18.1. Compare a related earlier painting of Manjushri on a lion, dated to the Ming dynasty, late 14th century, 161.3 x 76.8 cm, in the Saint Louis Art Museum, object number 110:1919.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s Paris, 6 July 2022, lot 5
Estimate: EUR 20,000 or approx. **EUR 21,500** adjusted for inflation at the time of writing
Description: Anonymous (China, 17th-18th century), Manjushri, framed scroll, ink and color on silk
Expert remark: Compare the closely related subject and manner of painting. Note the size (164 x 75.5 cm).



Estimate EUR 4,000
Starting price EUR 2,000

61
‘DRAGON SHROUDED IN MIST’, MING DYNASTY

China, 1368-1644. Ink on paper. Mounted on a wooden frame. Boldly painted with a dragon emerging from thrashing waters as it soars through the clouds, partially obscured by the mist. Its round eyes peer sideways, while the wind whips its distinctive long whiskers.

Provenance: From a private estate in Stockholm, Sweden. A private collection in Berlin, Germany, acquired from the above via the Swedish trade.
Condition: Overall good condition, commensurate with age. Extensive wear, small losses with associated repairs and touchups, scattered creasing, soiling, expected minor browning.

Dimensions: Image size 172 x 91.5 cm, Size incl. frame 193.5 x 116 cm

Arguably the best-known motif in Chinese art, and certainly one of the most iconic in the world, the dragon is a multivalent symbol imbued with many layers of meaning, including protection, happiness, and fertility. In early Chinese art the dragon was understood as a symbol of the eastern cardinal direction and it has long been associated with water, particularly lakes and rivers.

Literature comparison: Compare a closely related painting of a dragon and clouds, formerly attributed to Chen Rong and now dated to the Ming dynasty, size 126.8 x 87 cm, in the National Museum of Asian Art, Smithsonian Institution, accession number F1916.45. Compare a related painting of a dragon, dated to the 15th century, size 62.2 x 35.8 cm, in the Kyoto National Museum, museum number AK1532.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s Hong Kong, 3 December 2022, lot 813
Estimate: HKD 150,000 or approx. **EUR 19,500** converted and adjusted for inflation at the time of writing
Description: Anonymous, 16th-17th century, Dragon
Expert remark: Compare the closely related subject and manner of painting. Note the size (127 x 66.5 cm).



Estimate EUR 4,000
Starting price EUR 2,000







62
A PAIR OF 'TEA PRODUCTION' OIL PAINTINGS, CHINESE SCHOOL, EARLY 19TH CENTURY

Expert's note:
Oil paintings depicting the various stages of the production of Chinese commodities such as tea, silk, or porcelain are rare. The majority of Chinese export paintings depicting these subjects are executed in gouache or watercolor on paper, of later date, and smaller in size.

China, circa 1800-1840. Oil on canvas. The first painting depicts several farmers bringing the tea from the fields in large baskets and handing the tea leaves over to ladies who are sorting them by sieving. The second painting features a group of women seated at a table, sorting the tea leaves, and two men in the foreground bringing more tea leaves. (2)

Provenance: Bonhams London, 22 March 2005, lot 233, sold for GBP 4,800 or approx. **EUR 10,000** (converted and adjusted for inflation at the time of writing). Collection of Brigitte Shelswell-White, Bantry House, West Cork, Ireland, acquired from the above, and thence by descent in the family. The frames and canvases are inscribed with inventory numbers to the reverse.
Condition: Fine condition with old wear, browning, minor creasing, one painting with few touchups, and the other with restorations to the edges and touchups. The frames with nicks, scratches, and nail holes, some restoration and touchups, and rubbing to the gilt.



Brigitte Shelswell-White of Bantry House

Dimensions: Image size 60.8 x 46.4 cm, Size incl. frame 67 x 53.3 cm, Image size 60.7 x 45.8 cm, Size incl. frame 68.8 x 53.7 cm

Each set within a gold-lacquered frame. (2)

In the early seventeenth century, the Dutch India Company introduced Chinese tea to Europe, creating a global market that remains today. Farmers all over China grew tea as one of various crops on their small land holdings.

LITERATURE COMPARISON
The representations of the various steps in the growing and processing of tea are almost identical in Chinese export paintings from the late 18th to the mid-19th centuries. Compare paintings number 5 and 7 from the album of 'The growing and processing of tea' by an unknown artist, dated circa 1820, size 19 x 27.9 cm, in the collection of the Mystic Seaport Museum, and illustrated in Carl Crossman, The China Trade, Woodbridge, Suffolk, 1991, p. 440-441. The pictures are described as "5. Bringing the tea from the fields for sorting and drying", and "7. Drying, sorting, and pounding the leaves".





Estimate EUR 6,000
Starting price EUR 3,000



63
A 'CHAEKGORI' SIX-PANEL SCREEN WITH 'HIDDEN' ARTIST SEAL

Korea, 19th to mid-20th century. Ink, watercolor, and gouache on paper. Mounted on six panels within silk brocade embroideries and applied to a lacquered wooden frame with embossed and incised iron fittings. The panels painted with various scholars' accoutrements including an array of books, scrolls, flowers, vases, and other items associated with a scholar's studio. The lower section of the second panel from the left, showing a variety of seals, is painted with a **hidden artist signature in the form of a seal face**. The lower left with an additional signature and seal.

Provenance: From the Staten Island, USA, estate of a noted traveler and collector, and thence by descent.
Condition: Good condition with old wear, slight browning of paper, and some foxing. The silk brocade frame with some soiling, water stains, and signs of wear and use. Visible damage to old paper mountings on backside of screen. Minor corrosion to iron fittings.

Dimensions: Size 177.5 x 257.5 cm

In Korea the still life is a pictorial movement that flourished in the 17th and 18th centuries. Books appear next to various objects associated with writing, harmoniously combined with natural elements drawn from the animal and vegetal world.

Books are presented in three forms: on "shelves", in "piles", or scattered, this last type influenced by China. The older the painting the more the books are represented in order. Books and objects in disorder, associated with humans or animals, appear in more recent works. The paintings' composition is in reverse perspective, while patterns are mainly geometric. This treatment makes painted objects become symbolic representations of learning and knowledge, images meant to watch over the person living in the room where they were exhibited, room of the children of the family or studies where they were mounted on screens. Gradually however, during the Choson period, those representations became purely decorative paintings.

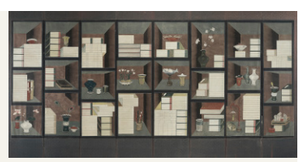
Particularly appreciated by the king Jeongjo, still life painting then crossed the social classes to become a highly prized genre among the common people. It is still present today in a contemporary pictorial trend that sometimes combines absurdity and realism.

LITERATURE COMPARISON
Compare a closely related eight-panel folding screen, also signed with a hidden seal, Joseon dynasty, size 203.8 x 289.6 cm, in the Asian Art Museum, San Francisco, accession number 1998.111 **(fig. 1)**. Compare a closely related six-panel folding screen, Yi or Joseon dynasty, size 135 x 42.5 cm, in the Musée Guimet, accession number LUF 15.



fig. 1

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Galerie Zacke, 29 September 2022, lot 201
Price: EUR 23,000 or approx. **EUR 25,500** adjusted for inflation at the time of writing
Description: A 'chaekgori' eight-panel screen, Joseon dynasty, with 'hidden' artist seal, Korea, 19th century
Expert remark: Compare the closely related subject and similar neatly stacked piles of books interspersed with scholars' accruements. Note that the lot comprises an eight-panel screen.



Estimate EUR 4,000
Starting price EUR 2,000

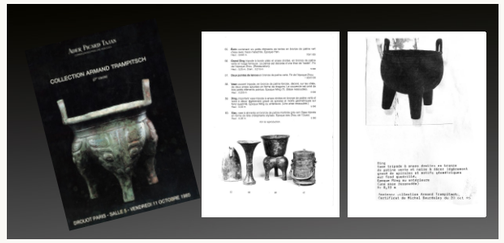
64

A RARE BRONZE RITUAL TRIPOD FOOD VESSEL, DING, LATE XIA-EARLY SHANG DYNASTY

Expert's note: The present ding is rare and unusual for its thread relief decoration on an incised ground, which along with the distinctive mold seams visible on the sides, base, and legs prove that this bronze is **significantly earlier** than the more commonly encountered and better-known bronzes typically attributed to the late Shang and Western Zhou dynasties.

China, circa 1600-1500 BC. The globular body supported on three long legs, finely decorated in thread relief with wide and powerful taotie masks below a narrow band of confronted stylized dragons, the upright handles with scroll designs, all against a neatly incised leiwen ground.

Provenance: Collection Armand Trampitsch, Paris, France. Ader Picard Tajan, Paris, 11 October 1985, lot 59 (**dated Ming dynasty or earlier**), sold for FRF 19,916 or approx. **EUR 9,000** (converted and adjusted for inflation at the time of writing).



A private collection in Paris, France, acquired from the above and thence by descent. A copy of an invoice from Ader Picard Tajan, confirming the purchase price stated above, accompanies the lot. Remarkably, the hammer price far exceeded the estimate of FRF 5,000, indicating that bidders recognized the bronze's correct dating. **Armand Trampitsch** (1890-1970) was the son of Carinthian Slovene brewer and industrialist Anton Trampitsch (1860-1940), co-founder of France's second-largest brewery, Brasserie Champigneulles in Nancy. He joined his father's company in 1911 but later sold his share and moved to Paris, where he built a noted collection of archeological finds and works of art. Portions of his large collection were sold at Drouot in Paris in during the 1970s-1990s, including in single-owner sales like the present lot.
Condition: Condition commensurate with age. Extensive wear, signs of weathering and erosion, areas of corrosion, small losses, old repairs and fills, casting irregularities. One handle has been re-attached with brackets and is somewhat loose. The bronze with a rich, naturally grown patina with vibrant malachite encrustations.

Weight: 6.4 kg
Dimensions: Height 33 cm

LITERATURE COMPARISON
Compare a closely related late Shang bronze ding with similar thread relief and incision work, dated 15th-14th century BC, in the Tokyo National Museum, collection reference number TJ-5514.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 20 September 2013, lot 1455
Price: USD 50,000 or approx. **EUR 65,000** converted and adjusted for inflation at the time of writing
Description: A bronze ritual tripod food vessel, ding, late Xia period, circa 1600 BC
Expert remark: Compare the closely related form and manner of casting with similar thread relief and mold seams. Note the size (22 cm).



Estimate EUR 6,000
Starting price EUR 3,000



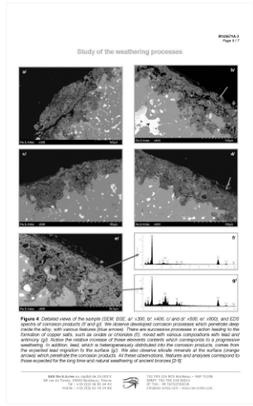


65

A BRONZE RITUAL TRIPOD WINE VESSEL, JUE, SHANG DYNASTY

Scientific Analysis Report: A certificate issued by Re. S. Artes on 24 February 2025, no. R 145671A-3, based on the analysis of a sample taken from the backside of the leg which was observed with a scanning electron microscope (SEM), finds that the bronze exhibits natural wear, long-time weathering, and corrosion that **penetrates deeply** into the metal, which have occurred since the casting and point to an age of over 3000 years, **consistent** with the dating above. The contents of the alloy do not include any modern elements, further confirming the dating above. A copy of the report accompanies the lot.

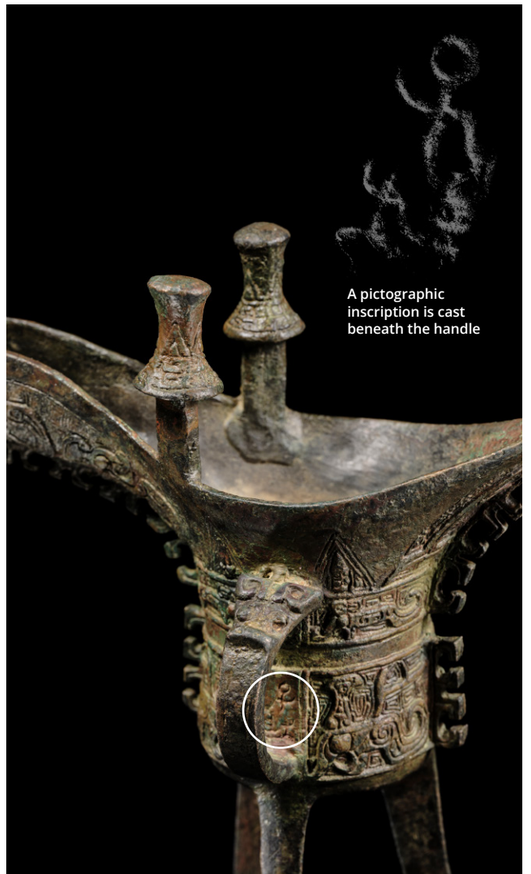




Expert's note:
The Tomb of Fu Hao is a major archaeological site located at Yinxu, the ruins of the ancient Shang dynasty capital Yin, within modern-day Anyang in Henan Province, China. Discovered in 1976, the tomb was identified as the final resting place of Queen and military general Fu Hao, who died around 1200 BC. Notably, the site contains the only royal Shang tomb discovered intact, with its contents undisturbed, likely due to its location far from other known burial sites. The tomb contained an extraordinary array of artifacts, including over 200 bronze ritual vessels, **among them a set of 40 Jue tripod vessels**, several of which closely resemble the present lot (see literature comparison below). Only a portion of these vessels is currently accounted for, as several seem to have disappeared in the initial years following their discovery. Needless to say, countless copies of these vessels exist on the market, yet none would pass a rigorous metallurgy and corrosion analysis like the present lot. We encourage prospective bidders to download and study the detailed report, which describes the process of lead globule migration resulting from long-term weathering—**a process that unfolds over millennia and cannot be replicated artificially**.



Reconstruction of the Tomb of Fu Hao (Tomb 5 at Xiaotun), late Shang dynasty, 1200 BC, Yinxu, Anyang, Henan, China

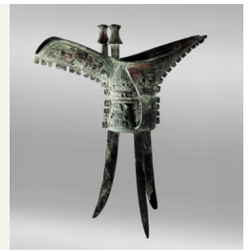


China, c. 1200 BC. The deep body is raised on three gently curved, blade-form feet. The exterior features two bands of stylized confronted beasts, with the lower band forming taotie masks, set beneath a band of triangular blades. Further beasts adorn the underside of the spout, while a plantain leaf motif decorates the flared collar, all rendered against a leiwen ground and separated by C-shaped flanges. A pair of tall posts rise from the rim. A pictographic inscription is cast beneath the handle, which is surmounted by a small bovine mask. Distinct mold seams are visible on the base of the vessel.

Provenance: Swedish trade. Acquired from a private estate.
Condition: Condition commensurate with age. Extensive wear, weathering and corrosion, encrustations, casting irregularities, minor losses, dents, warping. The bronze is entirely coated in an old varnish, beneath which a rich, naturally developed patina with malachite and distinct cuprite encrustations has been preserved. The varnish was likely applied over a century ago, a common practice at the time to protect ancient bronzes.

Weight: 729 g
Dimensions: Height 22.5 cm

LITERATURE COMPARISON
Compare a closely related bronze jue, excavated in 1976 from the tomb of Fu Hao, now in the National Museum of China.



Estimate EUR 8,000
Starting price EUR 4,000

66

TWO BRONZE CHARIOT AXLE CUFFS, LATE SHANG TO EARLY WESTERN ZHOU DYNASTY

China, 11th century BC. Each fitting has a body of elliptical section, boldly cast with fanged taotie masks showing bulging eyes and pointed ears, set above at a right angle with a slightly flared square flange similarly cast with a taotie mask issuing curled horns. (2)



Provenance: The Robert Hatfield Ellsworth Collection, no. B1142, New York. Sotheby's New York, 19 March 2002, lot 52. Shirley Day, New York, acquired from the above. A private collection in the United States, acquired from the above, and thence by descent. **Robert Hatfield Ellsworth** (1929-2014) was a noted Manhattan-based collector and dealer of Asian paintings, works of art and furniture from the Ming and Qing dynasties, who had his business and residence in a Manhattan townhouse, which he shared with actress Claudette Colbert. Ellsworth's clients included America's major museums and important collectors, among them John D. Rockefeller III, Sir Joseph Hotung, Herbert Irving, and socialite Brooke Astor, after whom a room at the Metropolitan Museum of Art is named. Ellsworth was a supporter of architectural restoration in Huangshan and an honorary Chinese citizen. **Shirley Day** has been a prominent dealer in early Buddhist and Hindu sculpture since 1973, initially establishing her gallery in the prestigious St James's area of London. Over time, she expanded her international presence by opening additional galleries in Brussels and New York City. Her deep expertise has facilitated the acquisition of significant works by leading institutions worldwide.
Condition: Good condition, commensurate with age. Extensive wear, signs of burial, encrustations, nicks, shallow surface scratches, small repairs to the flanges. The bronze covered in a rich, naturally grown patina with malachite, cuprite, and few azurite encrustations.

Weight: 963 g and 908 g
Dimensions: Height 22.2 cm and 22.5 cm



Robert H. Ellsworth in the living room of his Fifth Avenue apartment, New York, 1980

LITERATURE COMPARISON
Compare two closely related bronze chariot axle fittings, dated to the Western Zhou period, in the Asian Art Museum of San Francisco, object numbers B60B608 **(fig. 1)** and B60B754 **(fig. 2)**. Compare a closely related chariot axle cuff, dated to the Western Zhou dynasty, in the Cleveland Museum of Art, object number 1990.30. A similar axle fitting is illustrated in S. Howard Hansford, The Seligman Collection of Oriental Art, vol. 1, London, 1957, pl. XII, no. A13.

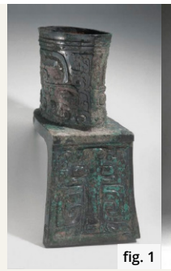

fig. 1


fig. 2

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's Hong Kong, 26 August 2021, lot 1035
Price: HKD 189,000 or approx. **EUR 25,000** (for one) converted and adjusted for inflation at the time of writing
Description: A bronze chariot fitting, Western Zhou dynasty
Expert remark: Compare the closely related form and manner of casting, with a similar green patina. Note the similar size (24.5 cm) and form. Also note the slightly later dating.



Estimate EUR 8,000
Starting price EUR 4,000





67

A RARE PAIR OF VERY LARGE (45 CM) SILVER-INLAID BRONZE CHARIOT POLE FITTINGS, WARRING STATES TO WESTERN HAN DYNASTY

China, 475 BC-9 AD. Of cylindrical form, the individual sections finely inlaid in silver sheet and wire with a complex pattern of geometric phoenix scroll, joined at the center by a grooved coupling inlaid with bands of silver sheet, and with a rib to the upper and lower section.

Provenance: Dr. Gerald Weisbrod, Toronto, Canada, and thence by descent to **Michael B. Weisbrod**, Hong Kong. Michael B. Weisbrod is a noted scholar of Chinese art, who has published extensively on the subject over a time span of more than 50 years. In 1972, Michael joined his father Dr. Gerald Weisbrod's Asian art gallery in Toronto, Canada. The father-and-son team opened their New York location on Madison Avenue in 1977, and during the next 45 years the gallery held a significant number of exhibitions, selling to museums and private collectors across the globe, eventually adding further locations in Shanghai and Hong Kong.

Michael B. Weisbrod

Condition: Very good condition, commensurate with age. Extensive wear, obvious losses, encrustations, minor losses to inlays, some areas with remnants of varnish, and possibly with soldering marks. Each with a rich, naturally grown patina with malachite encrustation.

Weight: 1.8 kg and 1.6 kg (excl. stand)
Dimensions: Height 45.8 cm and 45.4 cm (excl. stand)

Each mounted on an associated stand. (4)

Expert's note: The design on this fitting would have been cast as shallow indentations and then inlaid with silver, which was worked cold. It has been suggested by Professor Wu Hung, 'A Sanpan Shan Chariot Ornament and Xiangrui Design in Western Han Art', Archives of Asian Art, vol. XXXVII, 1984, p. 38, **that such tubular fittings would have been used to attach the support of the canopy to the chariot**. It is unlikely that fittings of this sort, with their exquisite design and workmanship, would have been used for war chariots. They would rather have been major status symbols for high-ranked dignitaries, used for leisure or burial.

Literature comparison: Compare a closely related fitting illustrated by Jessica Rawson and Emma Bunker, Ancient Chinese and Ordos Bronzes, no. 94, where the authors note that the decoration resembles "some of the more elaborately embroidered textiles from Hubei Jiangling Mashan and from Mawangdui at Changsha in Hunan". Compare a closely related fitting illustrated in Kaikodo Journal, Autumn 1997, no. 49. The design for a fitting of this type, one of the four found in the tomb of the second King of Nanyue (d. 122 BC), in Guangzhou, Guangdong province, is shown in line drawings in Xihan Nanyuewang Mu, vol. 1, Beijing, 1991, p. 97, fig. 65, while in vol. 2, p. 51, fig. 2, the fitting is illustrated along with remains of the wood pole it would have encased.

AUCTION RESULT COMPARISON
Type: Near-identical
Auction: Sotheby's New York, 31 March 2005, lot 153
Price: USD 84,000 or approx. **EUR 132,000** converted and adjusted for inflation at the time of writing
Description: A rare pair of silver-inlaid archaic bronze canopy pole fittings, Warring States period
Expert remark: Compare the identical form, inlaid decoration, and scroll motifs. Note the identical size (45 cm). **This pair of fittings and the present lot most likely come from the same chariot.**



Estimate EUR 8,000
Starting price EUR 4,000



68
A VERY RARE GILT-BRONZE FIGURE OF A BIXI, SIX DYNASTIES PERIOD

China, 220-589. Finely cast in a crouching pose with arched body and lowered forearms, the beast rears its head upward and shows a fierce expression, as if about to pounce on its enemy. The sculpture is exquisitely detailed with a ruyi-shaped snout, long funnel-shaped ears, scroll motifs around the body, a scaly spine, and a short tail.

Provenance: From a private collection in Asia, acquired in Hong Kong before 2000.
Condition: Superb condition with expected ancient wear and casting irregularities, light scratches, some corrosion, minute nicks, minor touchups. The bronze with a rich, naturally grown patina with vibrant malachite and cuprite encrustations overall.

Weight: 1,401 g
Dimensions: Length 19 cm

The bixi is a mythical beast with the head of a dragon, the tail of a qilin, the paws of a buddhistic lion and the body of a tortoise. The domed carapace of the creature was believed to represent the vault of the heavens while its flat lower shell represented the earth; the living flesh within represented humankind. Not only was this mythical creature one of the earliest spiritual symbols in China, it was also associated with the concept of longevity – it appeared to live indefinitely and seemingly went without food, air, or water.

LITERATURE COMPARISON
Compare a closely related bronze lamp in the form of a tianlu, 13 cm long, dated to the Western Han dynasty, in the Yale University Art Gallery, accession number 1954.48.14.



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's Hong Kong, 6 June 2023, lot 3243
Price: HKD 302,400 or approx. **EUR 38,500** converted and adjusted for inflation at the time of writing
Description: An unusual gold and silver inlaid bronze 'bixie' water dropper and stopper
Expert remark: Compare the related modeling and manner of casting with similar pose and expression. Note the waterdropper function, the inlays, and the size (9.5 cm).



Estimate EUR 8,000
Starting price EUR 4,000





69
A RARE SILVER-INLAID BRONZE 'BIRD' FINIAL, DINGSHI, WARRING STATES PERIOD

China, 475-221 BC. Cast in the shape of a gracefully recumbent bird, its head turned back, the elegantly curved beak resting on a granule, the bronze finial inlaid in silver with a geometric pattern that articulates the animal's plumage, all above a short integral socket.

Provenance: From the collection of Major Henry F. Stanley MC, and thence by descent. **Major Henry Ferdinand Stanley** (1911-1997), formerly of the Grenadier Guards, was recruited from the Royal Automobile Club in London in 1957 to form and head the Hong Kong Tourist Association, retiring from his role as executive director in 1971. He was widely known as the 'Father of Hong Kong Tourism'.
Condition: Superb condition, commensurate with age. Wear, casting irregularities, signs of weathering and erosion, tarnish to silver, losses to inlays. The mounting shaft possibly reduced. The wood stand with a minor repair.



Major Henry F Stanley MC (1911-1997)

Weight: 289.9 g (excl. stand)
Dimensions: Length 11.7 cm

With an associated wood stand. (2)

Birds were a common decorative motif in the Western Zhou period, when a profusion of highly abstracted animal forms emerged in the decorative arts, most notably in the ornament of ritual bronze vessels. Avian motifs took on greater realism in the Eastern Zhou and the present lot is a good example of this aesthetic evolution. While quite stylized, the sophisticated geometric inlay attractively suggests the animal's feather patterns and the contours of its musculature. The particular pose of the bird depicted in this finial, with head turned back towards the body, perhaps in sleep, is common to many of the silver-inlaid bronze finials of this type that have been published and dated to the Warring States period. Most bird finials lack the luxurious silver inlay that we observe here, which indicates that the present piece belonged to an individual of particularly elite status.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's Hong Kong, 25 November 2022, lot 869
Price: HKD 113,400 or approx. **EUR 15,000** converted and adjusted for inflation at the time of writing
Description: A silver-inlaid bronze 'bird' ornament, Eastern Zhou dynasty, Warring States period
Expert remark: Compare the related form and decoration with similar silver inlay, albeit of a far more stylized nature compared to the naturalistic designs found on the present lot. Note the size (7.2 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams New York, 16 March 2015, lot 2001
Price: USD 16,250 or approx. **EUR 21,000** converted and adjusted for inflation at the time of writing
Description: A rare silver-inlaid bronze finial, dingshi, Warring States period
Expert remark: Compare the closely related form and decoration with similar inlay of naturalistic design, yet arguably less varied and detailed than that found on the present lot. Note the size (7 cm).



Estimate EUR 6,000
Starting price EUR 3,000



70
A RARE SILVERED BRONZE ‘SPIRITS OF THE FOUR DIRECTIONS’ MIRROR, SUI-TANG DYNASTY

China, 581-907. Of circular form, finely cast with a central domed knop encircled by a raised inscription of an eight-character poem, surrounded by the animals of the four directions, dragon, phoenix, tiger and snake-coiled turtle, the outer well with the twelve animals of the Chinese zodiac enclosed by a band of sawtooth, all below the canted rim.

Inscriptions: Encircling the central knop, ‘Guang zheng sui ren, yi xin’ (‘Illuminating uprightness pleasing people, long life for renewal’)

Provenance: From the private collection of Alan and Simone Hartman, New York. The front with an old label from the Hartman’s inscribed with Alan Hartman’s dating for the present lot, ‘Tang’, and numbered ‘CB 328’. **Alan Hartman** (1930-2023) was an influential American art dealer, who established the legendary Rare Art Gallery on Madison Avenue, with further locations in Dallas and Palm Beach. Alan and Simone Hartman built a renowned collection for over half a century and became noted art patrons, enriching the collections of important museums including the Museum of Fine Arts, Boston as well as the Metropolitan Museum of Art and Brooklyn Museum in New York.
Condition: Good condition with minor wear, casting irregularities, an old fatigue crack, minuscule nicks, light scratches. The silvery bronze with a rich, naturally grown patina with malachite and cuprite encrustations.



Alan & Simone Hartman Wedding Day, 1977

Weight: 1.1 kg
Dimensions: Diameter 21.4 cm

LITERATURE COMPARISON
Compare a closely related bronze mirror with zodiac animals and the same inscription as the present lot, dated to the Sui dynasty, in the National Palace Museum, Taipei, image number C1A000347N000000000PAB, illustrated in Reflections of the Emperor: The Collection and Culture of Mirrors at the Qing Court, Taipei, 2015, pp. 70-71, no. I-24, where the author notes two bronze mirrors of this type unearthed from Sui dynasty tombs. Note the same inscription enclosing the central knop.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams San Francisco, 21 November 2005, lot 9194
Price: USD 5,875 or approx. **EUR 9,200** converted and adjusted for inflation at the time of writing
Description: A fine cast bronze mirror, Sui dynasty
Expert remark: Compare the closely related form and decoration. Note the size (17.4 cm).



Estimate EUR 3,000
Starting price EUR 1,500

71
A PARCEL-GILT AND LOBED ‘GEESE’ SILVER BOWL, TANG DYNASTY

The lobed sides rounding upwards from a short oval foot ring to the slightly flared rim, the center decorated with a neatly incised pair of geese flying amidst lingzhi-shaped clouds reserved on a minutely ring-punched ground, enclosed by an overlapping petal border, the sides decorated with a floral sprays in each lobe.

Provenance: From a private collection in Austria, acquired circa in the 1950s. The collection of Laszlo Nagy Szervei, acquired in the 1990s in Vienna. A noted European private collection, acquired from the above. A copy of a provenance statement written and signed by Laszlo Nagy Szervei, dated 18 November 2024, and confirming the above, accompanies this lot.
Condition: Very good condition with expected old wear and manufacturing irregularities. Minor dings, tarnishing to the silver, and scattered nicks and scratches. Minimal warping.

Weight: 83.1 g
Dimensions: Length 11.2 cm

Literature comparison: Compare a closely related parcel-gilt wine cup with two ducks, Tang dynasty, 8th-9th century, 14.2 cm wide, in the Metropolitan Museum of Art, object number 1991.159. Compare a quadrilobed parcel-gilt silver bowl flat-chased in the center with two fish swimming side by side amidst plants, in the Minneapolis Institute of Arts, and exhibited in the Los Angeles County Museum, The Arts of the T’ang Dynasty, 8 January-17 February 1957, no. 330.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s New York, 17 September 2008, lot 578
Price: USD 43,750 or approx. **EUR 60,500** converted and adjusted for inflation at the time of writing
Description: A rare parcel-gilt silver lobed oval bowl, Tang dynasty
Expert remark: Compare the closely related form and parcel-gilt and incised decoration. Note the larger size (17.2 cm) and that the central motif is worked in repoussé.



Estimate EUR 15,000
Starting price EUR 7,500



Ancient Silverware from the Private Collection of Alan and Simone Hartman, New York (Lots 72-75)



Alan & Simone Hartman

Alan Hartman (1930-2023) was an influential American art dealer, who took over his parents' antique business in Manhattan and established the legendary Rare Art Gallery on Madison Avenue, with further locations in Dallas and Palm Beach. His wife Simone (née Horowitz) already served as assistant manager of the New York gallery before the couple married in 1975, and together they built a renowned collection for over half a century and became noted art patrons, enriching the collections of important museums including the Museum of Fine Arts, Boston (which opened the Alan and Simone Hartman Galleries in 2013) as well as the Metropolitan Museum of Art and Brooklyn Museum in New York. **Alan Hartman has been described as the greatest antiques dealer of our generation, and was widely recognized as a world authority in Chinese jade, bronzes, and Asian works of art.**



A part of the collection of Alan & Simone Hartman in their home



72
A LARGE SILVER 'DUCKS AND LOTUS' BOX AND COVER, TANG DYNASTY

China, 618-906. The box of circular form, finely incised with a pair of ducks standing side by side in a lotus pond with large blooms and leaves swaying in the wind, encircled at the rim by a band of lotus petals, all on a ring-punched ground, the design repeated on the cover.

Provenance: From the private collection of Alan and Simone Hartman, New York. With one old label from the Hartman's inscribed with Alan Hartman's dating for the present lot, 'Tang', and numbered 'CB629'.
Condition: Very good condition with ancient wear, some tarnish, light surface scratches, few minuscule nicks and dents, minimal warping.

Weight: 81.6 g
Dimensions: Diameter 7 cm

The decoration of a pair of mandarin ducks on this box can be seen on other silver boxes of Tang date, shown confronted side-by-side on a lotus leaf like on the present lot. A pair of mandarin ducks, especially when combined with lotus (yuanyang), conveys the wish for a harmonious marriage, making it a fitting decoration for a lady's silver box.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's New York, 17 September 2013, lot 33
Price: USD 25,000 or approx. **EUR 33,000** converted and adjusted for inflation at the time of writing
Description: A fine silver circular box and cover, Tang dynasty
Expert remark: Compare the related form, decoration, and motif. Note the smaller size (4.8 cm).



Estimate EUR 3,000
Starting price EUR 1,500



73
A PARCEL-GILT SILVER DISH DEPICTING A PAIR OF FISH, TANG DYNASTY

China, 618-906. Of quatrefoil lozenge form, finely decorated with a pair of confronted carp-like fish centered by a flaming pearl, the rim with a band scrolling leafy vines against a minutely ring-punched ground, all picked out in gilt.

Provenance: From the private collection of Alan and Simone Hartman, New York. The base with an old label from the Hartmans inscribed with Alan Hartman's dating for the present lot, 'Tang', and numbered 'CM 347'.
Condition: Good condition with ancient wear and manufacturing irregularities, expected tarnish and small areas of corrosion, few scratches, small tears with minuscule losses to the corners of the lobes at the rim, few light dents.

Weight: 76 g
Dimensions: Length 16.5 cm

LITERATURE COMPARISON
Compare a closely related parcel-gilt silver dish of similar form decorated with a pair of phoenixes included in the exhibition Ancient Charm of Tea: Special Exhibition on Teaware and Tea Culture, Suzhou Museum.



Estimate EUR 3,000
Starting price EUR 1,500



74
A FINELY ENGRAVED GILT-SILVER 'LOTUS' STEM CUP, TANG DYNASTY

China, 618-906. The U-shaped body supported on a spreading foot with central rib, finely decorated around the sides with large lotus blossoms borne on leafy scrolling vines reserved on a ring-punched ground. The foot similarly decorated with foliate scroll.

Provenance: From the private collection of Alan and Simone Hartman, New York. The base with an old label from the Hartmans inscribed with Alan Hartman's dating for the present lot, 'Tang', and numbered 'CM 319'.
Condition: Condition commensurate with age. Expected ancient wear, some manufacturing irregularities, nicks and dents, encrustations, minor warping. The cup exhibits localized corrosion consistent with the copper content in the silver alloy, resulting in areas of pitting. This is typical of prolonged exposure to burial moisture and has slightly affected the surface integrity.

Weight: 91.1 g
Dimensions: Height 8.3 cm

LITERATURE COMPARISON
Compare a related stem cup dated late 7th-early 8th century, in the Metropolitan Museum of Art, object number 1998.312. Note the different material (gilt-bronze instead of gilt-silver).



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 25 March 2022, lot 756
Price: USD 37,800 or approx. **EUR 40,500** converted and adjusted for inflation at the time of writing
Description: A small finely engraved gilt-bronze stem cup, Tang dynasty
Expert remark: Compare the related form, decoration, and motifs. Note the size (6.8 cm) and the different material (gilt-bronze instead of gilt-silver).



Estimate EUR 2,000
Starting price EUR 1,000



75
A FINELY ENGRAVED SILVER STEM CUP DEPICTING FLOWERS AND BIRDS, TANG DYNASTY

China, 618-906. The cup with everted rim, supported on a knopped and spreading foot divided into lobes of petals forming a scalloped edge, the sides of the cup decorated with two bands featuring ten cartouches that enclose birds and flowers, all reserved on a minutely ring-punched ground. The foot similarly decorated with foliage.

Provenance: From the private collection of Alan and Simone Hartman, New York.
Condition: Good condition with old wear, manufacturing irregularities, expected tarnish and corrosion, little warping and minor dents, occasional light scratches. Overall with a fine, naturally grown patina. Remarkably well preserved.

Weight: 87.4 g
Dimensions: Height 6.9 cm

Literature comparison: Compare a related cup, previously in the Franz Michael Mayer Collection, see Christie's, London, 25 June 1974, The Mayer Collection, lot 156.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 23 September 2022, lot 834
Price: USD 50,400 or approx. **EUR 52,500** converted and adjusted for inflation at the time of writing
Description: A superb silver stem cup, Tang dynasty (AD 618-907)
Expert remark: Compare the closely related form and decoration with similar petal-shaped lobes, bird and flower motifs, and size (6.9 cm).



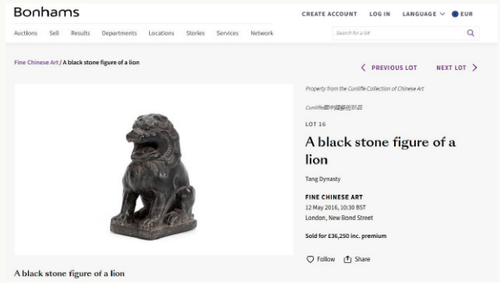
Estimate EUR 2,000
Starting price EUR 1,000



76

A RARE AND IMPRESSIVE BLACK STONE FIGURE OF A LION, TANG DYNASTY

China, 618-907. Naturalistically and powerfully carved seated on its hind legs, the beast's forepaws supporting its strong body, the ferocious expression defined by the wide open mouth with bared fangs and lolling tongue, the mane arranged in neatly detailed curls.



Provenance: Bluett and Sons, London, acquired from Galinsky on 3 July 1958. The Cunliffe Collection, no. NN2, acquired from the above on 9 July 1958, and thence by descent. Bonhams London, 12 May 2016, lot 16, sold for GBP 36,250 or approx. **EUR 65,500** (converted and adjusted for inflation at the time of writing). Jules Speelman, London, United Kingdom, acquired from the above. **Bluett & Sons** was an important dealer of Chinese works of art, founded by brothers Leonard and Edgar Bluett and later continued by Leonard's son Roger Bluett, who was president of the British Antique Dealers' Association, of which his father and uncle were founding members in 1919. Roger Bluett was also Chairman of the Grosvenor House Antiques, first Chairman of the ceramics course at West Dean and first Chairman of the Museum of East Asian Art, Bath. **Rolf, Lord Cunliffe (1899–1963)** was a distinguished English collector of Chinese ceramics and works of art, acquiring most pieces from established English and European collections. Living near renowned dealers Bluett and Sons and John Sparks in London, he made his first purchase from Bluett in 1944 and went on to acquire over 400 pieces over the next two decades. His collection required special storage, even extending to his bathroom, where collectors like the King of Sweden would discuss jade rhytons and Junyao bowls. A member of the Oriental Ceramic Society from 1946, he later served as Honorary Keeper of the Oriental Department at the Fitzwilliam Museum, Cambridge (1960). His close ties with the Society led to several exhibitions of his collection.



Rolf, Lord Cunliffe (1899-1963), Honorary Keeper of the Oriental Department of the Fitzwilliam Museum, Cambridge

Condition: Very good condition, commensurate with age. Expected wear, traces of weathering, encrustations, structural fissures, scratches, nicks, old repairs to the base and front legs with associated minor fills and touchups. All as expected for an authentic stone lion from the Tang dynasty.

Weight: 2,877 g
Dimensions: Height 19 cm

The lion is well represented in Buddhist art of the Tang dynasty. Its roar was said to represent the dissemination of the Buddhist scriptures. In their role as guardian figures, lions can be found not only lining spirit roads which lead to Imperial tombs, but also in pairs in tombs, such as the pair of small marble lions found guarding the front room of the underground hoard of Buddhist relics at the Famen Temple. See Famen Temple, Shanxi, 1990, pp. 164-167. This figure is stylistically similar to other stone lions of Tang date that are also seated on a plinth, some with their head turned, some with their mouth open.

This piece marks an important stylistic shift from the more abstract depictions of lions of the preceding Northern Qi and Sui dynasties, and displays the vigorousness and boldness characteristic of Tang sculptures. The Tang dynasty saw an unprecedented flowering of the arts, resulting from political and military stability and a general openness to foreign trade. Lions were among the most prized tributary items presented to the Tang court by emissaries from the western regions of India and Central Asia. After receiving a lion as tribute from Samarkand in 635, Emperor Taizong (598-649) is recorded to have commissioned a poem in its honor from the court poet Yu Shinan (558-638). Lions were also sent from Samarkand, Khotan and as far as the Arabian Peninsula.

Tang carvers and artists strived to successfully display the animal's majestic demeanor, its ferociousness and strength. A description of a lion painting by the 8th century painter Wei Wutian exemplifies this trend: "When foreign countries presented lions to the court, he made paintings of them that were strikingly lifelike. Later, the lions would be returned to their homes, and only their paintings were kept; even so, whenever the pictures were unrolled, any other animal that caught sight of them would be terrified." (see Alexander C. Soper, T'ang Ch'ao Ming Hua Lu: Celebrated Painters of the T'ang Dynasty, by Chu Chung-hsuan of T'ang, Artibus Asiae, XXI, 1958, p. 217).

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's Hong Kong, 1 April 2019, lot 3029
Price: HKD 3,000,000 or approx. **EUR 409,000** converted and adjusted for inflation at the time of writing
Description: A rare and superbly carved large black stone figure of a lion, Tang dynasty
Expert remark: Compare the closely related modeling and manner of carving with similar pose, expression, mane, and base. Note the different size (53.7 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 23 March 2012, lot 1764
Price: USD 485,500 or approx. **EUR 641,000** converted and adjusted for inflation at the time of writing
Description: A magnificent carved black limestone figure of a lion and prey
Expert remark: Compare the closely related modeling and manner of carving with similar ferocity, curled mane, and base. Note the size (28.5 cm).



Estimate EUR 20,000
Starting price EUR 10,000

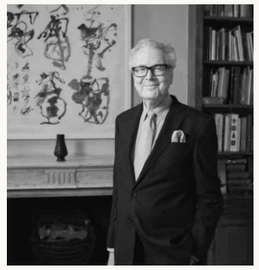


77
A GOLD AND SILVER INLAID BRONZE CENSER OF A TAPIR, XIZUN, YUAN-MING DYNASTY

China, 13th-15th century. Finely cast in the form of a tapir standing foursquare with flared ears, bulging eyes, above a wide ruyi-shaped snout, two oval protrusions at the center of the forehead, a collar encircling the neck, the long tail hanging down, and inlaid in gold and silver with scrolls decorating the sides of the body and face.

The hollow body fitted with a circular cover cast and decorated as a bird with backward-turned head centering its curved wings, also in gold and silver inlays. (2)

Provenance: Michael Goedhuis, London. A private collection, Central Park South, New York, acquired from the above, and thence by descent. We are grateful to Mr. Goedhuis for confirming the provenance in an email dated 10/28/2024. **Michael Goedhuis** trained as an economist, graduating with an MBA from the Courtauld Institute in Art History. He started a successful career in investment banking in New York and London, only to leave it in 1975 to pursue his passion for art. He joined Jacob Rothschild's Colnaghi Oriental Gallery specializing in Persian, Mughal, and Islamic art. Major collections were curated and sold by Mr. Goedhuis to numerous institutions including The Rothschild Collection to the Shahbanu of Iran, and the Vever Collection to the Smithsonian Institution. He subsequently expanded his activities to India, Japan, and China. Today, Mr. Goedhuis continues to exhibit around the world, including in New York and Maastricht.
Condition: Very good condition with expected old wear, casting irregularities, a tiny old loss to the front hoof that has smoothened over time, light scratches, and minor nicks here and there. Some encrustations. The silver with tarnishing. The bronze with a rich, naturally grown, deep patina.



Michael Goedhuis

Weight: 1.1 kg
Dimensions: Length 19.9 cm

The shape and inlaid decoration of this charming vessel are based on ancient prototypes of the Warring States period, 5th-3rd century BC. Archaistic vessels of this type are the result of a tremendous interest in ancient bronzes during the Northern Song period, brought about by a renewed interest in Confucianism and anything associated with the rituals of the Bronze Age. The Bronze Age tapirs evidently found favor with the Northern Song Emperor Huizong (r. 1126), who was a very keen antiquarian and who instigated the publication of illustrated catalogues of the items in his collection. One of these, the Xuanhe Bogu tulu ('Xuanhe Illustrated Collection of Antiques'), included an illustration of such an early bronze vessel. The name xizun appears in the Bo gu tu, compiled during the Northern Song dynasty. The word xi meaning 'sacrificial victim', often refers to an ox or another animal. The popularity of these zoomorphic vessels continued into the Yuan and Ming periods.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 22 March 2007, lot 162
Price: USD 114,000 or approx. **EUR 167,000** converted and adjusted for inflation at the time of writing
Description: A rare gold and silver-inlaid bronze tapir-form vessel, zun, Yuan/Ming dynasty, 13th-15th century
Expert remark: Compare the closely related form, manner of casting, and inlays. Note the size (21.5 cm) and that this vessel was also **previously with Michael Goedhuis**.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams London, 3 November 2022, lot 102
Price: GBP 38,100 or approx. **EUR 49,500** converted and adjusted for inflation at the time of writing
Description: A very rare gold and silver-inlaid bronze tapir-shaped vessel, xizun, Yuan/Ming Dynasty
Expert remark: Compare the closely related form, manner of casting, and inlays. Note the size (17 cm).



Estimate EUR 8,000
Starting price EUR 4,000





78
AN ARCHAISTIC BRONZE VASE, HU, SONG-MING DYNASTY

Expert's note: This vase is an early, rare, and superior example of a very specific group of archaistic bronze vases made between the late Song and early Ming dynasties. The archaistic designs and shapes are based on those of ancient bronzes, with early examples like the present lot **adhering closely to their models** (where later pieces are more cluttered and thus sometimes a bit confusing). The style of casting, in low relief, is also peculiar to these vessels. The present bronze is particularly impressive for its vibrant patina, which along with the corroded areas indicates a prolonged period of burial.

China, c. 1200-1500. The heavily cast vessel with a band of large taotie masks reserved on a key-fret ground, above downward pointing dagger lappets enclosing further taotie, the neck with a narrow band of kui dragons, flanked by two handles formed as the tongues of two beast masks, all raised on a tall foot.

Provenance: From a private collection in Pennsylvania, United States, acquired in the local trade.
Condition: Good condition with ancient wear, casting flaws, signs of prolonged burial including one patch of corrosion with an associated loss, the foot reattached with soldering marks, the base plate partly renewed. One small hole, some shallow surface scratches, remnants of old varnish. The bronze with a rich, naturally grown emerald-green patina with vibrant malachite and cuprite encrustations.

Weight: 5 kg
Dimensions: Height 40 cm

Literature comparison: Compare with a related bronze vase with tubular handles and archaistic motifs, dated 12th-14th century, illustrated by Sydney L. Moss, The Second Bronze Age: Later Chinese Metalwork, London, 1991, no. 72. See also an earlier bronze vase of similar shape, dated to the Song dynasty, illustrated by Michael Goedhuis, Chinese and Japanese Bronzes, A.D. 1100-1900, London, 1989, no. 41.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's Paris, 14 December 2011, lot 117
Price: EUR 27,400 or approx. **EUR 33,500** adjusted for inflation at the time of writing
Description: A bronze tripod steamer, Xian, China, Song/Ming dynasty, 11th/14th century
Expert remark: Compare the closely related archaistic decoration cast in low relief as well as the similarly vibrant patina. Note the size (38 cm).



AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams New York, 18 March 2024, lot 346
Price: USD 17,920 or approx. **EUR 17,000** converted at the time of writing
Description: An archaistic bronze beaker vase, zun, 17th/18th century
Expert remark: Compare the closely related archaistic decoration cast in low relief as well as the similarly vibrant patina. Note the size (35.5 cm).



Estimate EUR 6,000
Starting price EUR 3,000



79
A HU WENMING PARCEL-GILT BRONZE CENSER, MING DYNASTY

China, 16th-17th century. Of bombé form, the body is finely chased with a band of archaistic scrollwork resembling a mask, below a band of interlocked foliate scroll and above scrolling vines enclosing the foot, all highlighted by gilding in contrast to the dark diaper patterned ground. The pair of handles has a stylized beast mask at the top and a pendant animal head at the bottom. Cast with a rectangular gilt panel on the base bearing the incised Hu Wenming mark.

Inscriptions: To the base, 'Yunjian Hu Wenming zhi' ('made by Hu Wenming of Yunjian')

Provenance: From a private collection in France, thence by family descent.
Condition: Good condition with expected minor wear, casting irregularities, a small repair to one handle, rubbing and losses to gilt, small nicks, light scratches. The interior with minor malachite encrustations and little corrosion.

Weight: 517 g
Dimensions: Length 17.2 cm (from handle to handle)

Hu Wenming (1573-1620) is one of the most renowned metalworkers in Chinese history and one of the few whose name and style are discussed in Chinese art-historical writing. Originally from Yunjian (present-day Songjiang near Shanghai), he became one of the most accomplished craftsmen of the late Ming dynasty. Most of the works attributed to Hu Wenming are scholarly objects, such as incense burners and brush pots, characterized by densely worked backgrounds covered with naturalistic and other motifs cast in high relief. His work was highly regarded by the educated elite of the wealthy in the Jiangnan region (lower Yangzi delta).

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams London, 29 February 2012, lot 160
Estimate: GBP 15,000 or approx. **EUR 29,500** converted and adjusted for inflation at the time of writing
Description: A parcel-gilt bronze incense burner, gui, 17th century, Yunjian Hu Wenming zhi mark
Expert remark: Compare the closely related form, manner of casting, decoration, taotie motif, and size (17 cm).





AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 21 March 2014, lot 2283
Price: USD 68,750 or approx. **EUR 88,500** converted and adjusted for inflation at the time of writing
Description: A parcel-gilt bronze censer, 16th/17th century
Expert remark: Compare the closely related form, manner of casting, and decoration, with similar band of scrolls to the neck, wear to gilt, maker's mark, and size (18 cm).



Estimate EUR 8,000
Starting price EUR 4,000

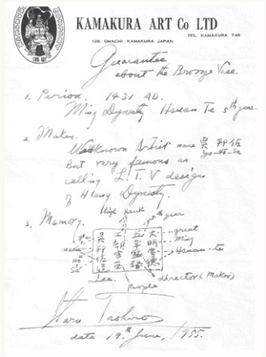




80
A GILT-BRONZE ARCHAISTIC VASE, FANG GU, 16TH-17TH CENTURY

China. Inspired by Shang dynasty prototypes, finely cast on each side with horned taotie masks framed by tall leaf blades with meticulously incised leiwen decoration, divided by thin T- and L-shaped flanges extending from the flared mouth to the splayed foot. The base cast with an apocryphal sixteen-character mark *da Ming Xuande wunian jiandu gongbu guanchen Wu Bangzuo zao*.

Provenance: Maru Toshiro, Kamakura Art Co., Japan, 1955. A private collection in the United Kingdom, acquired from the above and thence by descent. A copy of a "Guarantee about the Bronze Vase", written and signed by Maru Toshiro of Kamakura Art Co, dated **19 June 1955**, and dating the present lot to the 5th year of the Xuande period and translating the inscription, accompanies this lot.



Condition: Very good condition with minor wear, few tiny nicks, minor rubbing to the gilt, and casting irregularities.

Weight: 2.2 kg
Dimensions: Height 29.6 cm

Expert's note:
The mark on the base of the current vase translates to 'commissioned in the fifth year of the Xuande period [1430], Ming dynasty, by Wu Bangzuo, superintendent of the board of public works'. It is one of a series of apocryphal marks stating that Wu Bangzuo, the Minister of the Ministry of Works in the 5th year of the Xuande reign, supervised production. This inscription has appeared on incense burners of the late Ming and Qing dynasties. Whether or not such an inscription appeared on any Xuande period bronzes is unclear, as there do not appear to be any credible extant examples.

LITERATURE COMPARISON
Compare a closely related gilt-bronze zun-form archaistic vase with similar taotie and leiwen designs, attributed to Hu Wenming and dated to the Wanli period (1573-1620), in the Saint Louis Art Museum, object number 75:2014.



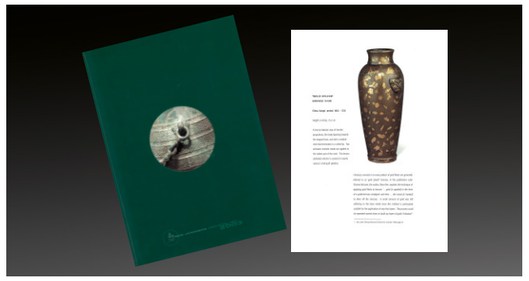
AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 23 March 2018, lot 1023
Price: USD 16,250 or approx. **EUR 19,500** converted and adjusted for inflation at the time of writing
Description: An archaistic parcel-gilt gu-form vase, 17th-18th century
Expert remark: Compare the related archaistic design. Note the apocryphal Xuande reign mark and the size (25.4 cm).



Estimate EUR 6,000
Starting price EUR 3,000

81
A FINE GOLD-SPLASHED BRONZE INCENSE-TOOL VASE, 17TH CENTURY

Published & Exhibited: Ben Janssens Oriental Art, TEFAF Maastricht, 14-23 March 2003, p. 64.



China. Well cast with a baluster body supported on a short tapered foot, the shoulder set with a pair of beast-mask handles and surmounted by a waisted neck with lipped rim, finely decorated with large and small gilt splashes against the rich brown patina.

Provenance: Ben Janssens Oriental Art, London, 2003. **Ben Janssens** opened his eponymous gallery in 1996 in London, specializing in early Chinese art. Previously he had been a director at Spink & Son. He also served as the Chairman of the Executive Committee of TEFAF Maastricht.
Condition: Very good condition with minor wear, casting irregularities, few minute dents around the base, minuscule nicks, and small surface scratches.



Ben Janssens

Weight: 437 g
Dimensions: Height 15.1 cm

Bronzes covered in an even pattern of gold flecks are generally referred to as 'gold splash' bronzes. In Later Chinese Bronzes (p. 39), Rose Kerr explains the technique of applying gold flecks to bronze: "[...] gold [is applied] in the form of a gold/mercury amalgam and then [...] the vessel [is heated] to drive off the mercury. A small amount of gold was left adhering to the base metal since this method is particularly suitable for the application of very thin layers. The process could be repeated several times to build up layers of gold, if desired."

Literature comparison: Compare a related ovoid vase with similar gold splash decoration, dated to the Kangxi period, in the Phoenix Art Museum, object number 1994.423.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's Hong Kong, 27 November 2019, lot 2866
Price: HKD 437,500 or approx. **EUR 58,500** converted and adjusted for inflation at the time of writing
Description: A gilt-splashed bronze jar, Qing dynasty, 17th-18th century
Expert remark: Compare the closely related gold splash decoration as well as the related form and mask-handles. Note the apocryphal Xuande mark and the size (18 cm).



Estimate EUR 4,000
Starting price EUR 2,000





82
A LARGE (53 CM) SILVER-INLAID BRONZE ROULEAU VASE AND MATCHING STAND, EARLY QING DYNASTY

China, late 17th-18th century. Heavily cast, the exterior neatly inlaid in fine silver wire with circular and fan-shaped reserves of ladies in palace garden scenes on a wan diapered ground, framed by bands of ruyi heads, below a band of larger ruyi heads to the shoulder, the neck with two rectangular panels enclosing similar scenes surrounded by wan diaper. The matching stand supported on five ruyi feet and similarly decorated with intricate bands of key-fret, T-scroll, and waves, above lotus blossoms.

Provenance: French trade. Acquired from a private estate.
Condition: Very good condition with minor wear, casting irregularities, minor losses to the silver inlays, few nicks, the stand with an old metal fill, remnants of adhesive to foot. The silver with some tarnishing.

Weight: 10.5 kg (incl. stand)
Dimensions: Height 47.1 cm (excl. stand) and 53 cm (incl. stand)

With a matching bronze stand of the same date. (2)

Large and heavy vases such as the present lot, of various forms and materials, were commonly placed in Imperial palaces, temples, and the homes of high-ranking officials, either as standalone decorative objects or as part of larger interior arrangements. The shape of the rouleau vase became popular in the early Qing dynasty since their smooth, uninterrupted surface made them ideal for elaborate painted decorations and lent itself well to the reproduction of prints and paintings, which is alluded to by the variously shaped reserves enclosing figural scenes of the present lot.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 18 March 2015, lot 154
Price: USD 35,000 or approx. **EUR 45,000** converted and adjusted for inflation at the time of writing
Description: A silver and gold-inlaid bronze rouleau vase, China, late Ming-early Qing dynasty, 17th century
Expert remark: Compare the closely related form, manner of casting, and silver inlays. Note the different motif and much smaller size (10.5 cm).



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 14 December 2021, lot 111
Price: USD 9,375 or approx. **EUR 10,000** converted and adjusted for inflation at the time of writing
Description: A large silver-inlaid bronze vase, China, 18th-19th century
Expert remark: Compare the related manner of casting and silver inlays. Note the similar size (58.8 cm) and apocryphal Xuande mark.



Estimate EUR 3,000
Starting price EUR 1,500



83
AN UNUSUAL ARCHAISTIC PEWTER VESSEL, HU, CHINA, 18TH CENTURY

Expert's note: During the Qing dynasty, pewter became widely popular for tea ware, including tea caddies and trays. It was also used for scholar's objects, such as brush washers, and for ritual objects on the altar, often crafted in archaistic forms.

The globular body rests on a short circular foot and rises to a waisted neck with an everted rim, flanked by two loop handles suspending loose rings. The body is crisply cast with two bands of archaistic dragon scrolls in deep relief, while the neck is encircled by a band of stylized phoenix below a band of archaic scrolls. The metal has an elegant, silvery sheen. The recessed base bears a neatly incised two-character mark.

Inscriptions: To the base, 'Guang Zhai'.

Provenance: From a private collection in New York City.
Condition: Good condition with minor wear, light surface scratches, few nicks, and one loop handle reattached with traces of soldering.

Weight: 4.1 kg
Dimensions: Height 33.3 cm



A rare interior scene of a temple featuring a garniture of similar archaistic pewter vessels, Guangdong School, circa 1800. Bonhams New York, 30 September 2024, lot 9

Estimate EUR 4,000
Starting price EUR 2,000

84

A RARE TURQUOISE-INLAID BONE FIGURE OF A COCKEREL, WESTERN ZHOU DYNASTY

Scientific Analysis Report: The result of a radiocarbon dating test (C14) conducted by Re. S. Artes, no. 145503A-4, 4 September 2024, based on one sample taken from the base of the figure, is **consistent** with the dating of this lot. The report states the most likely interval of dates between 1019 and 900 BC (probability of 93.2%). Copies of the analysis certificate and the analysis report accompany this lot.

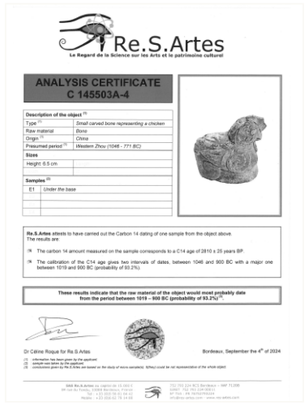
China, 1046-771 BC. Finely carved in the round and neatly decorated with classic motifs such as scrolling wings, key-fret around the neck, and C-scrolls on the head. The pierced beak slightly agape and the large round eyes inlaid with turquoise. The long tail feathers are elegantly curled. The underside carved with two rectangular apertures.

Provenance: Previously in a private collection in Monaco.
Condition: Good condition, commensurate with age. Extensive wear, encrustations, old fills, minuscule losses, age cracks, and a small hole to the base from sample-taking.

Weight: 61 g
Dimensions: 6.4 cm

LITERATURE COMPARISON
Compare a closely related bone figure of a chicken, exhibited in the Panlongcheng Site Museum in Wuhan in March 2022.





Re.S.Artes
Le Regard de la Science sur les Arts et le patrimoine culturel

ANALYSIS CERTIFICATE
C 145503A-4

Description of the object [1]	
Type [2]	*Small carved bone representing a chicken*
Raw material	*Bone*
Origin [3]	*China*
Presumed period [4]	*Western Zhou (1046 - 771 BC)*
Sizes	
Height: 6.5 cm	
Samples [5]	
E1	*Under the base*

Re.S.Artes attests to have carried out the Carbon 14 dating of one sample from the object above.
The results are:

[1] The carbon 14 amount measured on the sample corresponds to a C14 age of 2810 ± 25 years BP.

[2] The calibration of the C14 age gives two intervals of dates, between 1046 and 900 BC with a major one between 1019 and 900 BC (probability of 93.2%).

These results indicate that the raw material of the object would most probably date from the period between 1019 – 900 BC (probability of 93.2%)[3].

Dr Céline Roque for Re.S.Artes

Bordeaux, September the 4th of 2024

[1] information has been given by the applicant
[2] typology of the object by Re.S.Artes
[3] conclusion given by Re.S.Artes and based on the study of micro-samples(s). It(They) could be not representative of the whole object

SAS Re.S.Artes au capital de 15.000 €
RCS Bordeaux – SIRET 753 154 224 00015
TVA FR 23 753 154 224
Tél. 05 24 30 10 14 80
www.res-artes.com

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 22 March 2013, lot 1192
Price: USD 30,000 or approx. **EUR 39,500** converted and adjusted for inflation at the time of writing
Description: A rare carved bone figure of a tiger, late Shang dynasty, 11th century BC
Expert remark: Compare the related material and manner of carving with similar decorative motifs.



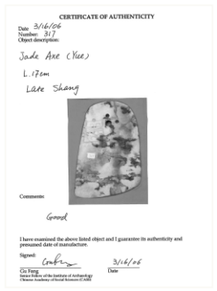
Estimate EUR 8,000
Starting price EUR 4,000







85
A CELADON AND GRAY JADE CEREMONIAL AXE, YUE, WITH INCISED TAOTIE, LATE SHANG DYNASTY


CERTIFICATE OF AUTHENTICITY
Date: 3/16/06
Number: 317
Object description:
Jade Axe (Yue)
L. 17cm
Late Shang
Comments:
Good
I have examined the above listed object and I guarantee its authenticity and presumed date of manufacture.
Signed:
Gu Fang
Senior Fellow of the Institute of Archaeology
Chinese Academy of Social Sciences (CASS)
3/16/06
Date

Expert authentication: Dr. Gu Fang has examined the present lot and guarantees its authenticity and the dating above. He assessed it as a piece of notably good quality. A signed copy of Dr. Gu's expertise, dated 16 March 2006, accompanies this lot.
Dr. Gu Fang (born 1962) is an internationally renowned scholar of Chinese art and a leading authority on jades. He graduated from the Department of Archaeology at the prestigious Beijing University in 1986 and later studied at the Chinese Academy of Social Sciences (CASS), where he now serves as a Senior Fellow specializing in archaeological excavations and Chinese jade research. A former **visiting scholar at the Metropolitan Museum of Art in New York**, he has authored several books on Chinese jades, including the 15-volume *The Complete Collection of Jades Unearthed in China* (2007), one of the most comprehensive studies of its kind, as well as *Chinese Jade: The Spiritual and Cultural Significance of Jade in China* (2012).

China, 1600-1050 BC. The axe of flattened form with a rounded blade below three hafting holes pierced to the upper section, each side neatly incised with a taotie mask with curled brows and elongated eyes. The translucent stone is of a celadon color with gray cloudy patches and veins as well as russet inclusions.

Provenance: From a private collection in New York, United States. Two labels inscribed with inventory numbers, '317' and '110114'.
Condition: Very good condition, commensurate with age. Ancient wear, minor signs of weathering and erosion, thick encrustations and areas of corrosion indicating a prolonged period of burial, tiny nibbles to edges, the stone with natural fissures, some of which may have developed into small hairline cracks.

Weight: 232 g
Dimensions: Length 17 cm

While collectively termed 'axe' in English, jade axes have variations of translations in Chinese. Ceremonial jades of a trapezoidal form with a straight or curved edge would be named yue, produced for a long duration of time from the Neolithic period to the Zhou dynasty. As a ceremonial weapon, jade yue symbolized power in ancient Chinese culture. This jade yue would have been attached to a wood pole to be carried by officials as an emblem of authority.

LITERATURE COMPARISON
Compare a related jade axe carved with taotie mask, dated to the late Shang dynasty, in the National Museum of Asian Art, Smithsonian Institution, accession number S1987.698 **(fig. 1)**. Compare a related jade axe, qi, dated to the Shang dynasty, in the Shanghai Museum. Compare a related jade axe with taotie mask design, dated to the Shang dynasty, 9.8 cm long, in the Minneapolis Institute of Art, accession number 50.46.276.

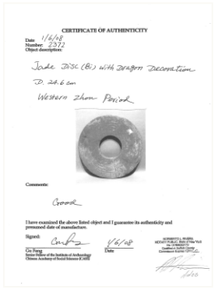

fig. 1

Estimate EUR 6,000
Starting price EUR 3,000



86
A LARGE CELADON AND RUSSET JADE 'TWIN DRAGON' DISK, BI, WESTERN ZHOU DYNASTY


Gu Fang


CERTIFICATE OF AUTHENTICITY
Date: 1/6/08
Number: 2372
Object description:
Jade Twin Dragon (Bi) with Dragon Decoration
D. 24.6 cm
Western Zhou Period
Comments:
Good
I have examined the above listed object and I guarantee its authenticity and presumed date of manufacture.
Signed:
Gu Fang
Senior Fellow of the Institute of Archaeology
Chinese Academy of Social Sciences (CASS)
1/6/08
Date

Expert authentication: Dr. Gu Fang has examined the present lot and guarantees its authenticity and the dating above. He assessed it as a piece of notably good quality. A signed and notarized copy of Dr. Gu's expertise, dated 6 January 2008 in the State of New York, accompanies this lot.
Dr. Gu Fang (born 1962) is an internationally renowned scholar of Chinese art and a leading authority on jades. He graduated from the Department of Archaeology at the prestigious Beijing University in 1986 and later studied at the Chinese Academy of Social Sciences (CASS), where he now serves as a Senior Fellow specializing in archaeological excavations and Chinese jade research. A former **visiting scholar at the Metropolitan Museum of Art in New York**, he has authored several books on Chinese jades, including the 15-volume *The Complete Collection of Jades Unearthed in China* (2007), one of the most comprehensive studies of its kind, as well as *Chinese Jade: The Spiritual and Cultural Significance of Jade in China* (2012).

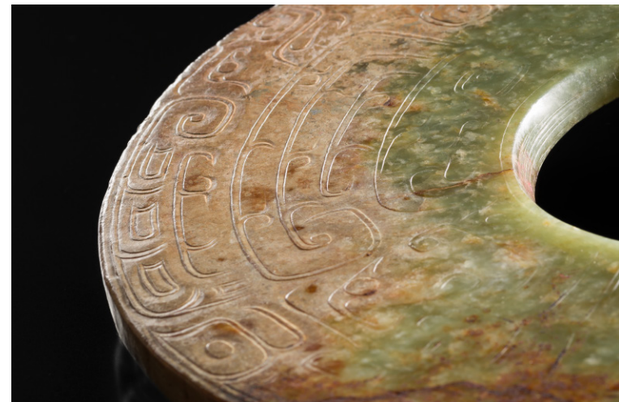
China, 10th-8th century BC. Of flattened circular form with a large central aperture, exquisitely carved to each side in thread relief to depict a pair of stylized dragons. The semi-translucent stone is of a celadon color with russet patches and veins, beige specks, and areas of calcification.

Provenance: From a private collection in New York, United States. Two labels inscribed with inventory numbers, '57657' and '2372'.
Condition: Good condition, commensurate with age. Ancient wear, signs of weathering and erosion, encrustations, nibbling, one minor old chip. The jade with natural fissures, some of which have developed into small hairline cracks, and a deeply encrusted crack from prolonged burial.

Weight: 999 g
Dimensions: Diameter 24.6 cm

Literature comparison: Compare a closely related jade bi dated 10th-8th century BC, 24.4 cm diameter, in the Seattle Art Museum, accession number 39.11. Compare a closely related jade bi dated to the Western Zhou dynasty, 16.1 cm diameter, in the Palace Museum, Beijing, accession number 新00093174.

Estimate EUR 6,000
Starting price EUR 3,000



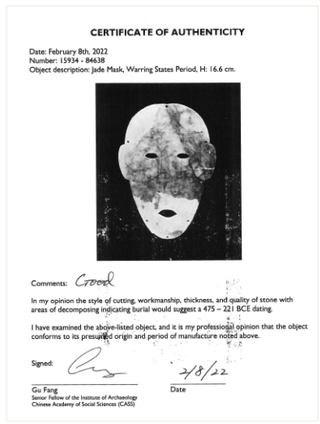
87

A RARE GRAY JADE MASK OF A HUMAN FACE, WARRING STATES PERIOD



Gu Fang

Expert authentication: Dr. Gu Fang has examined the present lot and confirms its authenticity and the dating above, noting the style of cutting, workmanship, and thickness and quality of stone with decomposed areas indicating burial all suggest a dating to 475-221 BC. He assessed it as a piece of notably good quality. A signed copy of Dr. Gu's expertise, dated 8 February 2022, accompanies this lot. **Dr. Gu Fang** (born 1962) is an internationally renowned scholar of Chinese art and a leading authority on jades. A former **visiting scholar at the Metropolitan Museum of Art in New York**, he has authored several books on Chinese jades, including the 15-volume *The Complete Collection of Jades Unearthed in China* (2007), one of the most comprehensive studies of its kind, as well as *Chinese Jade: The Spiritual and Cultural Significance of Jade in China* (2012).



CERTIFICATE OF AUTHENTICITY

Date: February 8th, 2022
Number: 15934 - 84638
Object description: Jade Mask, Warring States Period, H: 16.6 cm.

Comments: Good

In my opinion the style of cutting, workmanship, thickness, and quality of stone with areas of decomposing indicating burial would suggest a 475 – 221 BCE dating.

I have examined the above-listed object, and it is my professional opinion that the object conforms to its presumed origin and period of manufacture noted above.

Signed:

Gu Fang
Senior Fellow of the Institute of Archaeology
Chinese Academy of Social Sciences (CASS)

2/8/22
Date

China, 475-221 BC. Of flattened form with geometrically arranged features. The almond-shaped eyes and mouth as well as the nostrils and edges of the face are pierced, while the facial hair and outlines of the eyelids, lips, ears, and nose are neatly incised. The translucent stone is of a pale gray color with black and dark gray veins and shadings.

Provenance: From a private collection in New York, United States. Two labels inscribed with inventory numbers, '15934' and '84638'
Condition: Very good condition, commensurate with age. Ancient wear, areas of calcification, signs of weathering and erosion, nibbling, and small old chips to edges. The jade with natural fissures, some of which have developed into small hairline cracks.

Weight: 208 g
Dimensions: Height 16.6 cm

The origin of masks in Chinese culture is linked to a legend from the Warring States period. The tale recounts how Wu Zixu, a general of Wu, warned King Fuchai of a future threat from King Goujian of Yue. Distrusting him, Fuchai ordered Wu Zixu's suicide. A decade later, Goujian conquered Wu, and Fuchai, in despair, took his own life, covering his face to avoid confronting Wu Zixu in the afterlife. Though recorded in historical texts, the story's accuracy remains uncertain.

The custom of covering the faces of the deceased in fact predates the era of King Fuchai and can be traced back to the Neolithic Age. The reasons behind this custom remain subject to speculation, with no consensus reached among scholars.

LITERATURE COMPARISON
Compare a closely related jade mask of a human face, dated to the Warring States period, excavated from Tomb 2 at Qinjiashan, Jingzhou, Hubei, and now in the Jingzhou Museum, illustrated in Susan Erickson, Ways of Facing the Dead in Ancient China, Arts Asiatiques, tome 67, 2012, pp. 22, where the author notes "[...] it is unlikely [the mask] was supposed to be a representation of the deceased who is female, and instead [...] may have functioned in a protective role [...].



AUCTION RESULT COMPARISON
Type: Related
Auction: China Guardian, Hong Kong, 8 October 2023, lot 607
Price: HKD 1,104,000 or approx. **EUR 142,000** converted and adjusted for inflation at the time of writing
Description: An extremely rare jade mask
Expert remark: Compare the similar form and material. Note the size (23.5 cm) and that the mask is composed of two halves.



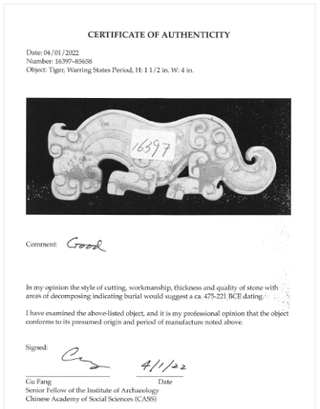
Estimate EUR 8,000
Starting price EUR 4,000





88
A PALE YELLOW AND RUSSET JADE PENDANT OF A TIGER, WARRING STATES PERIOD

Expert authentication:
Dr. Gu Fang has examined the present lot and confirms its authenticity and the dating above, noting the style of cutting, workmanship, and thickness and quality of stone with decomposed areas indicating burial all suggest a dating to ca. 475-221 BC. He assessed it as a piece of notably good quality. A signed copy of Dr. Gu's expertise, dated 1 April 2022, accompanies this lot.



CERTIFICATE OF AUTHENTICITY

Date: 04/01/2022
Number: 16397-85658
Object: Tiger, Warring States Period, H: 1 1/2 in. W: 4 in.

Comment: Good

In my opinion the style of cutting, workmanship, thickness and quality of stone with areas of decomposing indicating burial would suggest a ca. 475-221 BCE dating.

I have examined the above-listed object, and it is my professional opinion that the object conforms to its presumed origin and period of manufacture noted above.

Signed: 4/1/22

Gu Fang
Senior Fellow of the Institute of Archaeology
Chinese Academy of Social Sciences (CASS)

Date

Dr. Gu Fang (born 1962) is an internationally renowned scholar of Chinese art and a leading authority on jades. He graduated from the Department of Archaeology at the prestigious Beijing University in 1986 and later studied at the Chinese Academy of Social Sciences (CASS), where he now serves as a Senior Fellow specializing in archaeological excavations and Chinese jade research.

China, 475-221 BC. The crouching dragon shown in profile and carved on both sides with scrolls and scales and a striated band running along the center, beveled edge, with a suspension hole drilled from one side. The stone is of a pale yellow color with dark russet veins and opaque areas of creamy beige tone.

Provenance: From a private collection in New York, United States. Two labels inscribed with inventory numbers, '16397' and '85658'.
Condition: Superb condition, commensurate with age. Extensive wear, signs of weathering and erosion, encrustations, a small area of deterioration to the tip of the ear, the stone with natural fissures, some of which have developed into small hairline cracks.

Weight: 50 g
Dimensions: Length 9.9 cm

In the Zhou dynasty, the number of jades in burial sites increased significantly, as multiple plaques and beads were sewn or strung together and draped over the face and body of the deceased. Jades in the forms of figures and animals became increasingly realistic, and surface patterns became more complex and highly decorative. Each side of this flat jade pendant is embellished with identical imagery that shows the tiger crouching and set to pounce; its large head lowered, its mouth open, its fangs bared, its sizable forequarters tensed, its tail curled, this tiger exemplifies power, virility, and ferocity.

LITERATURE COMPARISON
Compare a related jade pendant of a tiger, dated to the Spring and Autumn period, 7.7 cm long, in the Palace Museum, Beijing, accession number 故 00083990.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 19 March 2015, lot 580
Price: USD 40,000 or approx. **EUR 51,500** converted and adjusted for inflation at the time of writing
Description: A buff-colored opaque jade tiger pendant, China, Eastern Zhou dynasty, 6th-5th century BC
Expert remark: Compare the closely related form, manner of carving with similar incised scrolls and striated band, and size (10.2 cm).



Estimate EUR 4,000
Starting price EUR 2,000



89
A LACQUERED WOOD AND BRONZE TRIPOD VESSEL AND COVER, LIAN, WESTERN HAN DYNASTY

China, 206 BC-8 AD. The cylindrical vessel raised on three bronze legs, fitted with a pair of bronze taotie masks suspending loose rings, and surmounted by a slightly domed circular cover topped by a central loop handle. The wood body finely lacquered in shades of red with stylized bird-scroll against a black ground to the exterior and the cover, the interior lacquered red.

Provenance: London trade. Acquired from an old private collection in the UK.
Condition: Condition as expected from this group of wares and commensurate with age. Some weathering and wear. Natural deterioration from millennia of burial includes losses, age cracks, splits, shrinkage, and warping. Minor old repairs and touchups. The lacquer painting is spectacularly well preserved!

Weight: 622 g
Dimensions: Diameter 21.8 cm

With a padded box. (2)

LITERATURE COMPARISON
Compare a closely related black and red lacquered wood tripod vessel with bronze feet and mask handles, dated to the Western Han dynasty, in the Shanghai Museum **(fig. 1)**. Compare a closely related black and red lacquered wood tripod vessel with bronze base, 11.4 cm high, in the Asian Art Museum of San Francisco, object number B60M303.



fig. 1

Estimate EUR 4,000
Starting price EUR 2,000

Jades from the the Sam and Myrna Myers Collection (Lots 90-93)

Sam and Myrna Myers are first-generation Americans, who shared a taste for collecting beautiful objects of art. On a trip to Ascona, Switzerland, the couple stumbled into a small antique shop which started their journey of collecting antiques. When Sam Myers was sent to Paris by his law firm in the mid-1960s, he and his wife Myrna became so enamored with the city that they decided to make it their home. There, over the course of 50 years, they built an extraordinary art collection, and in 1976, Myrna opened a gallery in Paris specializing in Asian art. Their collection spans a wide range of precious objects from Chinese jades, ceramics, textiles, Indian ivory carvings, to Japanese clothing and lacquer, some of which was exhibited in the Kimbell Art Museum. Part of their collection was sold at Sotheby's, London 'Two Americans in Paris, The Collection of Sam and Myrna Myers', on 4 November 2021. The couple also worked together with jade expert Filippo Salviati to create one of the most outstanding jade collections globally and authored several books on jade, including 'Radiant Stones' (2000), 'The Language of Adornment' (2002) and 'Genèse de l'empire céleste' (2020).



Myrna and Sam Myers



Myrna Myers standing in front of her antique shop in Paris

90

A CELADON AND RUSSET JADE 'FOUR GUARDIANS' BELT, EASTERN HAN DYNASTY

Published:
Jean-Paul Desroches, The Beginning of the World. Dragons, Phoenix and Other Chimera, Lienart, Paris, 2020, p. 34-35, no. 11.



China, 25-220 AD. The belt comprising eight plaques of rectangular form with rounded corners and an end piece, each finely carved and pierced in low relief with beasts of the four guardians emerging from clouds, including the dragon, the tiger, the vermilion bird, and the turtle. The individual sections connected by incised gilt metal joints (of modern make). The semi-translucent stones are of a deep celadon color with russet and cloudy white inclusions.

Provenance: From the Sam and Myrna Myers Collection.
Condition: Very good condition with ancient wear, signs of weathering and erosion, surface scratches around the joints. The stone with natural fissures, some of which may have developed into thin hairline cracks. The gilt metal joints with corrosion and surface wear.

Weight: 516 g
Dimensions: Length 80.7 cm

The Four Guardians (Chin. 'sixiang') are mythological creatures appearing among the Chinese constellations along the ecliptic and viewed as the guardians of the four cardinal directions. They are the Azure Dragon of the East, the Vermilion Bird of the South, the White Tiger of the West, and the Black Tortoise of the North. Each of the creatures is most closely associated with a cardinal direction and a color, but also additionally represents other aspects, including a season of the year, an emotion, virtue, and one of the Chinese 'five elements'. Each has been given its own individual traits, origin story, and a reason for being. Symbolically, and as part of spiritual and religious belief and meaning, these creatures have been culturally important across countries in the Sinosphere.

LITERATURE COMPARISON
Compare a related jade belt buckle with a four divine beast pattern, dated to the Eastern Han dynasty, in the National Palace Museum, Taipei, image number K1C001328N000000000PAC.



Estimate EUR 20,000
Starting price EUR 10,000







91
A MOTTLED GREEN JADE ‘DRAGON’ BELT HOOK, EARLY WESTERN HAN DYNASTY

Published:
Filippo Salviati, Radiant Stones: Archaic Chinese Jades, Myrna Myers, Paris, 2000, no. 142.



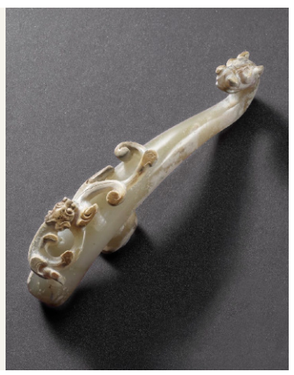
China, ca. 2nd century BC. The curved shaft is carved in relief with a chilong emerging from a cloud-like surface and flanked by a bear to its left, one side decorated with a dragon in openwork, and the hook terminating in a dragon head. The incised reverse with a circular protrusion incised with scrolls enclosing a hatched diamond. The stone is of a deep green color with beige and cream alterations.

Provenance: From the Sam and Myrna Myers Collection.
Condition: Very good condition with minor wear, few minuscule losses to exposed areas, little nibbling, signs of weathering and erosion, and soil encrustations. The stone with natural fissures, some of which may have developed into thin hairline cracks.

Weight: 123.6 g
Dimensions: Length 12.6 cm

The same theme occurs on a scabbard slide from the tomb of the King of Nanyue (Guangzhou, Guangdong province), while a sword chape from the same tomb is decorated with a bear biting the tail of a dragon.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie’s Hong Kong, 31 May 2017, lot 2741
Price: HKD 525,000 or approx. **EUR 70,000** converted and adjusted for inflation at the time of writing
Description: A jade ‘dragon’ belt hook, Han dynasty (206 BC-220 AD)
Expert remark: Compare the related form, carved details, surface alterations, and color of the jade. Note the slightly larger size (14 cm).



Estimate EUR 8,000
Starting price EUR 4,000



92
A RARE CELADON AND RUSSET JADE FIGURE OF A TURTLEDOVE, JIU, HAN DYNASTY

China, 206 BC-220 AD. Skillfully carved and reticulated in the form of a single-horned bird, with a short, incurved beak, the head turned back, its plumage marked with fine incisions and its claws neatly tucked beneath. The semi-translucent stone is of an even celadon color with few minor russet and brown inclusions and areas of creamy-white alterations.

Provenance: From the Sam and Myrna Myers Collection.
Condition: Very good condition with minor wear, little surface alterations, and very minor nibbling.

Weight: 76.9 g
Dimensions: Length 6 cm

The single-horned mythical bird which can be identified as a jiu or turtledove, is more typically represented in the carvings of staff finials from the Mid-Western Han to the Eastern Han period.

In Chinese legend, Liu Bang (circa 256-195 BC), emperor Gaozu of the Han dynasty, was once assisted by a divine turtledove to escape from his arch-rival Xiang Yu (232–202 BC) and thus the bird became a symbol of benevolent rule and heavenly protection. Staffs or swords with jade mythical bird finials were also recorded in Han dynasty literature as special gifts given to the elders of the aristocracy to manifest benevolent and Imperial protection.

It is much rarer to find jade mythical birds carved in the round such as the present lot. See a related white jade mythical bird, Western Han dynasty, excavated from the tomb of the Emperor Yuan of Han in Xianyang, Shaanxi Province, illustrated in ibid., p.160; a further jade turtledove, Han dynasty, is illustrated in the Compendium of Collections in the Palace Museum: Jade 4 Han, Wei, Jin, Southern and Northern Dynasties, Beijing, 2011, p.182, no.238.

LITERATURE COMPARISON
Compare a related celadon jade staff pommel in form of a turtledove, 1st century BC - 2nd century AD, mid-Western Han to Eastern Han period, in the National Palace Museum Taipei, image number K1C005676N000000000PAD.



AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams Hong Kong, 28 May 2019, lot 107
Price: HKD 2,188,125 or approx. **EUR 283,000** converted and adjusted for inflation at the time of writing
Description: An exceptionally rare white jade mythical bird carving, Han Dynasty
Expert remark: Compare the related form, posture, and size (5.5 cm). Note the white color of the jade.



Estimate EUR 8,000
Starting price EUR 4,000



93
A CELADON AND RUSSET JADE ‘MYTHICAL BEASTS’ STEM CUP, HAN DYNASTY

China, 206 BC-220 AD. The gently flaring sides raised on a tall slender foot with a circular base, set to one side with a loop handle with a sharply upswept spur, the body decorated in relief within two bands, separated by incised bowstrings, each band depicting sinuously carved mythical animals chasing each other. The translucent celadon jade with rich deep brown inclusions and veins.

Provenance: From the Sam and Myrna Myers Collection.
Condition: Very good condition with minor wear, commensurate with age. Natural imperfections, tiny nicks, few abrasions to the foot and rim, some nibbling along the edges, and few fissures which have developed into hairline cracks.

Weight: 162.8 g
Dimensions: Height 12.1 cm

LITERATURE COMPARISON
Compare a closely related jade cup, early to middle Western Han dynasty, 267-74 BC, in the collection of the National Palace Museum, Taiwan, image number K1C002121N000000000PAE.



AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams Los Angeles, 14 December 2020, lot 136
Price: USD 15,300 or approx. **EUR 17,000** converted and adjusted for inflation at the time of writing
Description: A delicate carved jade handled libation cup, Western Han dynasty or later
Expert remark: Compare the related form and similar circular loop handle with a sharp upswept spur. Note the similar size (14.3 cm).



Estimate EUR 6,000
Starting price EUR 3,000



94
A SMALL YELLOW AND RUSSET ‘PIG’ BEAD, TANG DYNASTY OR EARLIER

China, 618-907 or earlier. Finely carved as a standing pig, leaning forwards with the posterior raised, the wrinkly snout, neck, and tufts of hair neatly incised, and drilled through the center for suspension. The translucent stone is of a fine yellow color with minor gray patches and few russet veins and inclusions.

Provenance: Japanese trade. Acquired from a local collection in Osaka, Japan.
Condition: Excellent condition with some old wear, signs of weathering, the stone with natural inclusions and fissures, some of which may have developed into small hairline cracks.

Weight: 16.4 g
Dimensions: Length 3.4 cm

Jade carvings of pigs were used in burials throughout the Han and Six Dynasties period and symbolize prosperity and abundance.

Literature comparison: Compare two related examples, one in the Bei Shan Tang collection and the second in the Field Museum of Natural History, Chicago, both attributed to the Six Dynasties and illustrated in James C.Y. Watt, Chinese Jades from Han to Ch’ing, New York, 1980, pls. 16 and 17, p. 4.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby’s Paris, 15 June 2023, lot 217
Estimate: EUR 7,000 or approx. **EUR 7,200** adjusted for inflation at the time of writing
Description: A small russet and yellow jade figure of a pig, Tang dynasty or earlier
Expert remark: Compare the closely related stone and manner of carving with similar features, vertical aperture, color, and identical size (3.4 cm).



AUCTION RESULT COMPARISON
Type: Related
Auction: Koller, Zurich, 7 December 2016, lot 183
Price: CHF 14,900 or approx. **EUR 19,500** converted and adjusted for inflation at the time of writing
Description: Resting pig. China, Yuan/Ming dynasty, width 5.5 cm
Expert remark: Compare the closely related manner of carving with similar features and vertical aperture. Note the larger size (5.5 cm) and different color as well as the later dating.



Estimate EUR 3,000
Starting price EUR 1,500



95
A SMALL WHITE JADE FIGURE OF A MONKEY TRAINER WITH HIS PRIMATE, QIANLONG

China, 1736-1795. Exquisitely carved standing with one foot behind the other, dressed in voluminous belted robes, holding the foot of his primate steady who attempts to jump over his shoulder, one hand of the animal pushing its owner's turbaned head away as it tries to escape from his tight grip. The smoothly polished, translucent stone of a white hue with milky inclusions.

Provenance: Collection of **A. V. K. Murray**, London, acquired between the 1950s and 1980s, and thence by direct descent. A. V. K. Murray was a British shipping executive in the firm of Maeken and MacKenzie, agents in Japan for the Peninsular and Oriental Steam Navigation Company.
Condition: Very good condition with minor wear and natural imperfections including fissures. Microscopic nibbling to one foot.



A. V. K. Murray with his family pictured in The Singapore Free Press, 20 June 1959

Weight: 53.2 g
Dimensions: Height 7.9 cm

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's London, 13 May 2011, lot 1071
Price: GBP 6,250 or approx. **EUR 12,500** converted and adjusted for inflation at the time of writing
Description: A white jade carving of a lady with a monkey, 18th century
Expert remark: Compare the closely related manner of carving, motif, and stone. Note the size (8 cm).



Estimate EUR 6,000
Starting price EUR 3,000





96
A RARE 'CHICKEN BONE' JADE 'LUOHAN IN A GROTTO' BOULDER, 17TH-18TH CENTURY

China. Deeply carved depicting a luohan seated in a grotto, his face with a gentle smile and downcast eyes below bushy eyebrows, holding a sutra in both hands, his shoes in front of him and a small censer beside him on an outcrop, surrounded by the cave walls towering in neatly carved bulbous sections with subtly detailed crags.

The reverse intricately detailed with a finely incised stream passing through the rockwork past gnarled pine branches and hidden recesses and terminating in undulating waves.

The stone of a light beige color mottled with dark gray specks, with russet areas, and a bluish-gray tone at the base.

Provenance: The Rea and Drucilla Ashley Collection (label to back), San Francisco, thence by descent. A private collection in the United States, acquired from the above, and thence by descent. The back also with an old inscribed label. **Rea Ernest** (1890-1961) and Drucilla **Clay Ashley** (1892-1974) were collectors of Chinese jades, bronzes, and porcelain. After the couple married in New York, they lived together in San Francisco, were Drucilla ran a shop named D. C. Ashley Antiques.
Condition: Very good condition with minor wear. The stone with natural fissures, some of which have developed into thin hairline cracks. Tiny nibbles here and there.

Weight: 1.4 kg (excl. stand), 1.5 kg (incl. stand)
Dimensions: Height 15.9 cm (excl. stand), 18.8 cm (incl. stand)

With a reticulated aloeswood (chenxiangmu) wood stand and a padded storage box. The stand dates from the Qing dynasty and has a fine scent, typical of agarwood. The box dates from the early 20th century. (3)

Jade's resistance to fire can be especially appreciated in the present boulder. The 'chicken bone' coloration may have been produced by deliberately heating the nephrite to create the opaque ivory and brown tones. These effects could also have come about by accidental exposure to fire. The collection of the Palace Museum, for instance, contains numerous jades that were burnt in fires that erupted at the palace over the years. **This type of jade was particularly valued between the later Ming and early Qing dynasties.**

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 17 September 2010, lot 1115
Price: USD 116,500 or approx. **EUR 161,000** converted and adjusted for inflation at the time of writing
Description: A large mottled greyish-white and black opaque jade grotto, 17th/18th century
Expert remark: Compare the related form and manner of carving. The stone of a similar color in some sections, albeit also with gray and white areas. Note the much larger size (27.8 cm).



Estimate EUR 8,000
Starting price EUR 4,000



97

A CELADON AND RUSSET ‘LUOHAN IN A GROTTO’ JADE BOULDER, QIANLONG

Exhibited: Museum of Fine Arts, Boston, Chinese Jades from the Hartman Collection, August 2003–December 2004 (by repute). Although no catalog was produced for the exhibition, the Museum later honored the Hartmans by naming an entire suite of exhibtion rooms after them, opening the Alan and Simone Hartman Galleries in 2013.

China, 1736-1795. Deeply undercut and hollowed to create a striking interplay of light and shadow, depicting Abhedya seated in a grotto beside a smoking censer, holding a sutra scroll in his right hand, below twisting tree roots growing through the cave’s ceiling, surrounded by craggy rockwork issuing lingzhi and gnarled leafy branches of wutong and pine. The reverse with a deer hidden in a recess as well as further pine and lilngzhi. The partly translucent stone of a greenish-white color with a distinct russet skin.

With a remarkably well-carved and matching 18th century openwork aloeswood stand. (2)

Provenance: From the private collection of Alan and Simone Hartman, New York. **Alan Hartman** (1930-2023) was an influential American art dealer, who took over his parents’ antique business in Manhattan and established the legendary Rare Art Gallery on Madison Avenue, with further locations in Dallas and Palm Beach. His wife Simone (née Horowitz) already served as assistant manager of the New York gallery before the couple married in 1975, and together they built a renowned collection for over half a century and became noted art patrons, enriching the collections of important museums including the Museum of Fine Arts, Boston (which opened the Alan and Simone Hartman Galleries in 2013) as well as the Metropolitan Museum of Art and Brooklyn Museum in New York. Alan Hartman has been described as the greatest antiques dealer of our generation, and was widely recognized as a world authority in Chinese jade, bronzes, and Asian works of art.



Alan & Simone Hartman Wedding Day, 1977

Condition: Very good condition. The jade with minor wear, few minute losses to the reverse near the base, the stone with natural fissures, some of which may have developed into small hairline cracks. The aloeswood stand with few natural age cracks, nicks, and light surface scratches. The bottom plate of the aloeswood stand is a later addition.

Weight: 5.5 kg (excl. stand), 6.1 kg (incl. stand)
Dimensions: Height 26.2 cm (excl. stand), 29.7 cm (incl. stand)

This fantastic jade sculpture depicts an arhat – a Buddhist adept who attained enlightenment – meditating or reading a sutra inside a rocky cave. Although they are considered holy in India, arhats only became figures of devotion when Buddhism spread to Tibet. Amongst these figures, a group of sixteen has been singled out as the most revered, and as Tibetan Buddhism was adopted by the Qing Imperial court to be the primary religion, these sixteen figures were frequently depicted in different media. **The current jade boulder depicts the sixteenth of this group, Abhedya.** He is shown holding a sutra in one hand seated beside an incense burner and incense box, a composition taken from a 10th century painting by Monk Guanxiu, which the Qianlong emperor viewed in the Shengyin Temple in Hangzhou during his Southern Tours in 1757. The experience of viewing these paintings greatly inspired him and he composed a series of poems accompanying each of the arhats the next year. The depiction of the Sixteen Luohan in Guanxiu's style was also frequently seen on Imperial works of art, such as a massive screen in the Palace Museum.

The present lot belongs to an important group of closely related related Imperial jade carvings carved with a luohan in a mountain grotto. During the Qianlong reign, the Emperor requested that jade mountains, as well as plaques and panels with mountainous landscapes, should take their artistic influence from the work of famous painters. The subject's popularity during this period may have been further boosted by a woodblock print of a jade carving of a luohan amongst rocks from the Gu yu tu pu, attributed to the Southern Song period, but 18th century, and illustrated in Jessica Rawson, Chinese Jade, 1995, p. 411, fig. 2.

Literature comparison: Compare a closely related jade luohan in a grotto, dated to the late 18th century, 31.8 cm high, in the Metropolitan Museum of Art, object number 21.175.145.

Estimate EUR 40,000
Starting price EUR 20,000



Detail of the back

AUCTION RESULT COMPARISONS



Type: Closely related
Auction: Christie's London, 15 May 2018, lot 94
Price: GBP 728,750 or approx. **EUR 1,206,000** converted and adjusted for inflation at the time of writing
Description: A greenish-white jade 'luohan and grotto' group, Qianlong period
Expert remark: Compare the closely related subject, motifs, and manner of carving. Note the size (22 cm).



Type: Closely related
Auction: Sotheby's New York, 23 September 2020, lot 653
Price: USD 100,800 or approx. **EUR 117,000** converted and adjusted for inflation at the time of writing
Description: A pale celadon and russet jade 'luohan' boulder, Qing dynasty, Qianlong period
Expert remark: Compare the closely related subject, motifs, and manner of carving. Note the different size (12.7 cm).



Type: Closely related
Auction: Sotheby's Paris, 15 December 2011, lot 248
Price: EUR 102,750 or approx. **EUR 126,000** adjusted for inflation at the time of writing
Description: A calcified gray and brown jade sculpture of a luohan in a mountain, China, Qing dynasty, 18th century
Expert remark: Compare the closely related subject, motifs, and manner of carving.



98
A WHITE JADE FIGURE OF THE SEATED BUDDHA, 18TH-19TH CENTURY

China. Finely carved seated in dhyanasana on a double lotus base with beaded decoration around the waist, his hands folded above the lap and holding a water vessel, the oval face with downcast eyes above bow-shaped lips forming a gentle smile, the hair finely incised and tied in a tall topknot. The chest adorned with an elaborate beaded necklace accentuated in gilt. The translucent stone is of an even white tone with few icy inclusions.

Provenance: A private collection in Taiwan, and thence by direct descent.
Condition: Excellent condition with minor wear. The stone with natural inclusions and fissures, some of which may develop into small hairline cracks over time. Remnants of gilt, some of which may be of a later date than the jade. The carved wood stand shows some rubbing to the gilt and light surface scratches.

Weight: 66 g (excl. stand), 107 g (incl. stand)
Dimensions: Height 8.3 cm (excl. stand), 11.7 cm (incl. stand)

With a neatly carved and gilt-lacquered wood double-lotus base dating from the late 19th to early 20th century. (2)

Buddhism flourished during the Qing dynasty, as the early Manchu sympathies with Mongolian Buddhism prior to their conquest of China expanded to embrace Tibetan Lamaism. The reigns of the three great Qing emperors, Kangxi, Yongzheng and Qianlong in particular, witnessed a great resurgence of Tibetan Buddhist patronage. Not merely for the sake of political expediency, the Qianlong Emperor took an enthusiastic personal interest in the religion, and fostered the devotions of his mother, the Empress Xiaoshen, with lavish commissions of Buddhist sculptures and paintings for occasions such as her birthday.

Literature comparison: See a related white jade figure of this type but larger in size, in the collection of Beijing Palace Museum, exhibited in Noble Virtuosity: Imperial Jades of the Qing Dynasty from the Palace Museum, Macau Museum of Art, Macau, 2012, cat. no. 72.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams London, 12 November 2015, lot 165
Price: GBP 32,500 or approx. **EUR 58,500** converted and adjusted for inflation at the time of writing
Description: A small white jade figure of Buddha, 19th century
Expert remark: Compare the related stone and manner of carving with a similar color and fine incision work. Note the smaller size (5.7 cm).



Estimate EUR 4,000
Starting price EUR 2,000





99
A WHITE JADE 'ELEPHANT' VASE AND COVER, LATER QIANLONG TO JIAQING PERIOD

Expert's note: The elephant handles are not only exceptionally well carved but also translucent, allowing them to "magically" light up whenever sunlight passes through the jade. This stunning effect was undoubtedly intentional, achievable only through highly advanced skills and the expertise of a master lapidary—such as those who worked in the Imperial workshops of Suzhou.

China, 1760-1820. Of flattened baluster form, raised on a short oval foot and rising to a waisted neck supporting two finely carved elephant-head handles, surmounted by a flaring mouth with a stepped lip. The cover is adorned with a finial in the form of a coiled dragon chasing a russet flaming pearl and a finely incised key-fret band to the edge. The body is left plain to enhance the natural beauty of the stone, the russet inclusion to the cover was cleverly picked out by the lapidary to delineate the magic pearl.

Provenance: Collection of A. V. K. Murray, London, acquired between the 1950s and 1980s, and thence by direct descent. **A. V. K. Murray** was a British shipping executive in the firm of Maeken and MacKenzie, agents in Japan for the Peninsular and Oriental Steam Navigation Company.
Condition: Very good condition with minor wear and natural imperfections such as fissures and inclusions, little nibbling to the rim of the cover and few minuscule losses to the finial.



A. V. K. Murray with his family pictured in The Singapore Free Press, 20 June 1959

Weight: 460.3 g
Dimensions: Height 16.8 cm

Qing dynasty carvers understood that their craft was still second to nature in beauty and so highlighted the natural beauty of the stone by leaving the present vessel unadorned (save for the elephant handles), living up to the saying that jade is as pure as ice (yujie bingqing 玉潔冰清).

The visual pun for elephant (xiang) together with the vase (ping) refers to taiping you xiang, meaning 'peaceful times'. See Terese Tse Barthomomew, Hidden Meanings in Chinese Art, San Francisco, 2006, pp. 237-238.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 24 March 2011, lot 1470
Price: USD 182,500 or approx. **EUR 248,000** converted and adjusted for inflation at the time of writing
Description: A small white jade flattened baluster vase and cover, 18th/19th century
Expert remark: Compare the closely related manner of carving, similarly left unadorned save for a pair of elephant handles. Note the smaller size (12 cm).



AUCTION RESULT COMPARISON
Type: Related
Auction: Sotheby's Hong Kong, 27 November 2019, lot 84
Price: HKD 525,000 or approx. **EUR 70,500** converted and adjusted for inflation at the time of writing
Description: A large pale celadon jade 'elephant' vase and cover, mark and period of Qianlong
Expert remark: Compare the closely related form, manner of carving, and stone with similar color, minimalistic design, and elephant handles. Note the larger size (30.8 cm) and the reign mark.



Estimate EUR 8,000
Starting price EUR 4,000

100

A SPINACH-GREEN JADE ‘LOTUS’ VASE AND COVER, QIANLONG-JIAQING PERIOD

China, 1736-1820. The body of flattened circular shape above a short spreading foot, carved in relief on both sides with circular panels depicting scrolling lotus tendrils issuing blossoms and leaves within a raised border, the waisted neck with archaistic stiff leaves below key-fret and flanked by openwork leafy handles. The domed cover similarly carved and with a lobed finial featuring a lotus blossom. The stone is of an attractive green tone with some minor darker speckling and lighter gray patches.

Provenance: Nagatani Inc., Chicago, USA. Collection of Robert Elton and Sarah Burton Harrison Brooker, acquired from the above between 1950-1980 and thence by descent in the same family. **Hisazo Nagatani** (1905-1994) was a Japanese-American collector, scholar, and noted dealer of Asian art. Growing up near his birthplace Osaka, he developed a passion for Asian art early on and joined Yamanaka & Co. in 1922, at the age of only 17. He soon moved to Beijing, traveling throughout China, and handling bronzes, porcelains, jades, and other works of art, before relocating to the United States. He eventually became the manager of the Yamanaka gallery on the Magnificent Mile in Chicago until the firm had to cease operations in the United States. In 1944, he opened his own gallery, Nagatani & Co., which flourished for many decades, selling to important collectors such as Robert Mayer, Stephen Junkunc, Avery Brundage, and the Alsdorfs. Nagatani later donated many of his works of art and his important library to various museums. **Robert Elton Brooker** (1905-2001) was an American business executive and recipient of the 1972 Henry Laurence Gantt Medal for distinguished achievement in management and service to his community. He was a vice-president at Sears, Roebuck & Co., and subsequently president of the Whirlpool Corporation and Montgomery Ward.



Hisazo Nagatani (1905-1994) and his sister in front of Nagatani, Inc., in Chicago, 1972



Robert Elton Brooker (1905-2001)

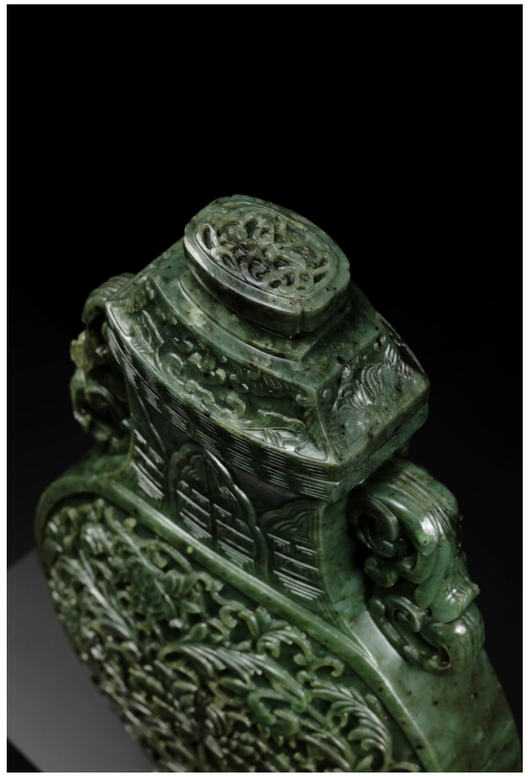
Condition: Very good condition with minor wear, few little nibbles to exposed areas. The stone with natural fissures, some of which may have developed into thin hairline cracks.

Weight: 3.1 kg
Dimensions: Height 32.5 cm

Made in imitation of a form traditionally associated with porcelain, a ring-handled relief-carved moon flask, bianhu, is particularly challenging to create from hard jade. The pilgrim or moon flask first appeared in China in ceramic form during the early Ming dynasty and was inspired by Middle Eastern glass and metal wares, which came to China through trade and exchange.

Mughal jade vessels from India, from which the present lot draws some inspiration, were renowned for their exceptional carving and naturalistic motifs. The Qianlong emperor greatly admired the fine quality of the Mughal jade workmanship, and wrote poems praising the Mughal pieces in his collection, describing them as ‘thin as paper’. Chinese carvers thereafter strove to imitate the Mughal style, combining it with Chinese elements and symbolism such as the lotus.

Literature comparison: Compare a related spinach-green jade vase and cover with a lotus design, illustrated in Compendium of Collections in the Palace Museum: Jade, vol. 10. Beijing, 2011, p.71, no. 43. Compare a related spinach-green jade moon flask and cover with dragon and peony decoration, dated to the 19th century, in the Harvard Art Museums, object number 1942.185.97.A-B. Compare a related spinach-green jade vase and cover of similar form and also with floral decoration to the body, dated to the Qianlong period, illustrated by Stainly Charles Nott, Chinese Jade Throughout the Ages, London, 1936, pl. CX.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s London, 9 November 2010, lot 183
Price: GBP 46,850 or approx. **EUR 96,500** converted and adjusted for inflation at the time of writing
Description: A spinach jade ‘Buddhist emblems’ pilgrim flask, Qianlong period (1736-95)
Expert remark: Compare the closely related form, stone, and manner of carving. Note the different size (23.2 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams London, 7 November 2019, lot 118
Estimate: GBP 30,000 or approx. **EUR 48,000** converted and adjusted for inflation at the time of writing
Description: A spinach-green jade ‘Chrysanthemum’ vase and cover, 18th Century
Expert remark: Compare the closely related stone and manner of carving with similar leafy scroll, albeit with a chrysanthemum design. Compare also the related form and size (33.7 cm). The Bonhams description notes the pair to this vase and cover is illustrated by J.C.Y. Watt, Chinese Jades from the Collection of the Seattle Art Museum, Seattle, 1989, p.125, no.109. The author notes that the style ‘**owes something to Mughal influence**’.



Estimate EUR 15,000
Starting price EUR 7,500



101

A GROUP OF WHITE AND SPINACH-GREEN JADE NARCISSUS IN A BAMBOO VENEER JARDINIÈRE, 19TH CENTURY

China. The five narcissus plants with leaves of spinach-green jade issuing from neatly carved pale celadon jade lotus pods and terminating in white jade flower petals encircling the coral stigma, all within a bed of natural, minuscule carnelian rocks. The narcissus is 'planted' in a fine bamboo veneer jardinière of rectangular form, supported on four bracket feet, intricately carved in low relief with bands of kui dragon scroll.

The base of the bamboo veneer jardinière incised with an apocryphal four-character mark Qianlong nianzhi within a double square.

Provenance: From a private estate, where it has been kept for some time according to the previous owners. It is accompanied by a well-fitted, ingeniously designed box for safe storage. The box is of high quality, typical of those made for valuable objects in Hong Kong in the 1980s or earlier.
Condition: The flowers with minor old repairs to some leaves, few small losses, minuscule nicks. The bamboo veneer with small chips and expected age cracks. Losses to the carnelian rocks. Some ancient remnants of gilt to the celadon jade lotus pods. Overall good condition and presenting exceptionally well.

Weight: 3.5 kg
Dimensions: Size 26.8 x 24.5 x 17.4 cm

Narcissus (shuixian) symbolizes good fortune and accomplishment. In China it blooms in late winter or early spring and for this reason became a beloved flower of the Chinese New Year. Because the Chinese name for narcissus contains the character for 'immortal' (xian), this flower also symbolizes long life.

LITERATURE COMPARISON
Compare a related example dated to the mid-Qing dynasty, 30 cm high, in the Palace Museum, Beijing, object number 00126348. Compare an example with a closely related bamboo pot, dated to the Qing dynasty, 27.6 cm high, in the Palace Museum, Beijing, object number 00126393 **(fig. 1)**. Compare a group of closely related jade narcissus flowers, dated 18th-19th century, in the Virginia Museum of Fine Arts, object number 47.20.455a-d.


fig. 1

AUCTION RESULT COMPARISON
Type: Closey related
Auction: Bonhams San Francisco, 15 December 2009, lot 8096
Price: USD 54,900 or approx. **EUR 77,000 (for a pair)** converted and adjusted for inflation at the time of writing
Description: A pair of jade and hardstone flowering narcissus planters
Expert remark: Compare the closely related narcissus motif and manner of carving with similar spinach-green leaves and pale celadon bulbs and petals. Note the size (28 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's Hong Kong, 3 December 2021, lot 3087
Price: HKD 375,000 or approx. **EUR 50,000 (for a pair)** converted and adjusted for inflation at the time of writing
Description: A pair of jade and hardstone narcissus potted plants, late Qing dynasty
Expert remark: Compare the closely related narcissus motif and manner of carving with similar spinach-green leaves and pale celadon bulbs and petals. Note the size (17.5 cm).



Estimate EUR 8,000
Starting price EUR 4,000





102
A SPINACH-GREEN JADE ‘DOUBLE MELON’ WATER DROPPER AND WASHER, XI, 18TH CENTURY

China. Finely carved as two lobed gourds growing from a reticulated stem and with leaves and tendrils covering the sides. Each gourd pierced at the top with a circular aperture, the interiors well hollowed. The opaque stone is of a deep spinach-green color with few black and russet areas.



Provenance: From the collection of Suzanne Braley, and thence by descent in the same family. A label to the wood stand ‘18./19. JH 600/700 Pkt’. The storage box with three old labels, ‘95’, ‘64’, and ‘2 courges jaspe’. **Suzanne Henriette Marguerite Braley** (1893-1970) was a banker based in Monte Carlo, Monaco. She also lived in Shanghai between around 1910 and 1920, where she collected Chinese antiques including snuff bottles, porcelain, and paintings.
Condition: Very good condition with minor wear and minuscule nibbling along exposed areas. The stone with natural fissures.



Suzanne Henriette Marguerite Braley (1893-1970)

Weight: 296 g (excl. stand), 348 g (incl. stand)
Dimensions: Length 10.6 cm

With a finely carved openwork wood stand and padded storage box. (3)

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie’s London, 4 September 2019, lot 25
Price: GBP 7,500 or approx. **EUR 12,000** converted and adjusted for inflation at the time of writing
Description: A spinach-green jade ‘twin peach’ washer, xi, 18th century
Expert remark: Compare the related form, stone, and manner of carving with a similar openwork stem. Note the related size (9 cm).



Estimate EUR 4,000
Starting price EUR 2,000



103
AN EMERALD- AND APPLE-GREEN JADEITE ‘PHOENIX AND CHILONG’ RYTHON, LATE QING DYNASTY

China, late 19th to early 20th century. Well hollowed and carved in openwork with a phoenix clambering up one side, forming the handle, and two chilong to the other, the base in the form of two short animal feet and a long furcated tail curling upward, the vessel incised with a band of archaistic scrolls. The translucent stone is of a pale apple-green tone with flecks and patches of deep emerald-green skillfully utilized by the lapidary as well as faint russet veins.



Provenance: From a private collection in Dallas, Texas, USA.
Condition: Very good condition with minor wear and few minuscule nibbles. The stone with natural fissures, some of which have developed into thin hairlines.

Weight: 363.9 g
Dimensions: Height 11.9 cm

LITERATURE COMPARISON
Compare a related jade rhyton dated to the 19th century, 13.7 cm high, in the Asian Art Museum of San Francisco, object number B60J115.



AUCTION RESULT COMPARISON
Type: Related
Auction: Sotheby’s New York, 17 March 2021, lot 39
Price: USD 31,500 or approx. **EUR 36,000** converted and adjusted for inflation at the time of writing
Description: A jadeite ‘chilong’ quatrefoil washer, early 20th century
Expert remark: Compare the related stone and manner of carving with the dark-green areas similarly utilized by the lapidary as seen on the present lot. Note the form and the size (8 cm).



Estimate EUR 4,000
Starting price EUR 2,000



104
A WHITE AND SPINACH-GREEN JADE INCENSE HOLDER, 18TH-19TH CENTURY

China. Well carved in high relief and pierced with a continuous scene depicting a group of eight scholars and attendants in a rocky landscape with towering pines and a bamboo grove. Two sages are playing weiqi accompanied by a young attendant while a third strokes his beard as he watches the game, another scholar and his attendant are observing the scene from behind a tree, and two are engaged in conversation on a mountain path. Set on a carved and openworked spinach-green jade stand and fitted with a similar spinach jade cover. (3)

Provenance: From the private collection of Alan and Simone Hartman, New York. The cover with an old label from the Hartmans inscribed with Alan Hartman's dating for the present lot, 'XVIIIC'. **Alan Hartman** (1930-2023) was an influential American art dealer, who established the legendary Rare Art Gallery. Alan and Simone Hartman built a renowned collection for over half a century and became noted art patrons, enriching the collections of important museums including the Museum of Fine Arts, Boston, as well as the Metropolitan Museum of Art and Brooklyn Museum in New York. Alan Hartman has been described as the greatest antiques dealer of our generation, and was widely recognized as a world authority in Chinese jade, bronzes, and Asian works of art.



Alan and Simone Hartman

Condition: Very good condition with minor wear, traces of use, natural fissures, few minute nibbles to edges, an old minor loss to one bamboo stalk.

Weight: 396.5 g
Dimensions: Height 21.2 cm

Incense culture in Qing dynasty China, particularly at court, played a vital role in daily life, rituals, and aesthetics, whether it was used to honor ancestors or to create an atmosphere of serenity and contemplation. Especially during the reign of emperors like Qianlong, incense burning was both a practical necessity and a symbolic gesture woven into the fabric of courtly life. This cultural importance is reflected in the choice to craft common items, such as incense holders, from precious materials.

Carved and pierced jade incense holders such as the present example are based on carved bamboo holders of the 17th and 18th century.

Expert's note: The staining near the reticulated openings of the carved bamboo grove indicates period use, most likely as a parfumier but possibly to burn incense.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's, New York, 18 March 2014, lot 325
Price: USD 33,750 or approx. **EUR 43,500** converted and adjusted for inflation at the time of writing.
Description: A reticulated white and spinach jade incense holder and cover, 20th century
Expert remark: Compare the closely related form and manner of carving with similar cloud near the top, figures engaged in a game of weiqi at the center, rocky base set against flowing water.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's Hong Kong, 1 June 2017, lot 612
Price: HKD 325,000 or approx. **EUR 46,500** converted and adjusted for inflation at the time of writing
Description: A reticulated white and spinach-green jade 'scholar and attendant' incense holder and a cloisonné enamel stand, Qing dynasty, 18th-19th century
Expert remark: Compare the closely related form and manner of carving.



Estimate EUR 6,000
Starting price EUR 3,000



105
AN AQUAMARINE 'TWO MONKEYS' CARVING, QING DYNASTY

China, 1644-1912. Finely carved in the round as two seated monkeys, each leaning over the other's shoulder and grooming its companion's back, their faces with quizzical expressions marked by bulging round eyes, the facial features and fur neatly incised, the underside well detailed. The carving with several natural openings between the simians' limbs allowing for suspension as a pendant.



Provenance: French trade, acquired from a private estate in Paris.
Condition: Excellent condition with minor wear, the stone with natural fissures and inclusions.

Weight: 61.5 g
Dimensions: Height 4.2 cm

In Chinese culture, the symbolism of monkeys is generally positive, representing cleverness, agility, and resourcefulness. In ancient times, monkeys were also associated with nobility and high status because the Chinese word for 'monkey' (hóu, 猴) is a homophone for 'marquis' (hóu, 侯), a noble title. As such, monkeys often symbolize career success, promotions, and achieving high ranks. Furthermore, the monkey is one of the twelve animals of the East Asian zodiac.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's Hong Kong, 6 October 2015, lot 62
Price: HKD 137,500 or approx. **EUR 20,500** converted and adjusted for inflation at the time of writing
Description: An aquamarine carving of a mythical beast, Qing dynasty
Expert remark: Compare the closely related stone and manner of carving, with similar natural openings allowing for suspension as a pendant. Note the different subject and the similar size (5.2 cm).



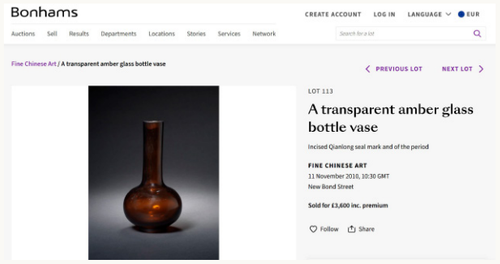
Estimate EUR 3,000
Starting price EUR 1,500



106
A RARE IMPERIAL ‘IMITATION AMBER’ TRANSPARENT GLASS BOTTLE VASE, QIANLONG MARK AND PERIOD

China, 1736–1795. The globular body supported on a short spreading foot with broad rim and rising to a tall cylindrical neck. The translucent glass is of a deep amber tone. The recessed base with a four-character wheel-cut mark *Qianlong nianzhi* within a double square and of the period.

Provenance: Bonhams, London, 11 November 2010, lot 113, sold for GBP 3,600 or **EUR 7,400** (converted and adjusted for inflation at the time of writing). The collection of a Belgian connoisseur, acquired from the above.



Condition: Very good condition with minor wear and manufacturing irregularities, occasional light scratches, and a minuscule nibble to the foot rim.

Weight: 1.7 kg
Dimensions: Height 27.3 cm

The present vase belongs to a group of glass wares made to imitate other types of material, such as jades and other hardstones which was a trend favored by the Qianlong Emperor. A variety of such glass vessels were made, but those simulating the fossilized tree resin known as amber are extremely rare. Historically, amber in China has been appreciated for its translucent soft yellow coloration, as well as for its property as an ingredient for perfumes and as a healing agent in traditional Chinese medicine. Amber often contains animal and plant fossil inclusions which has been cleverly replicated on the present vase.

Glass has been made in China since the Bronze Age, but it was in the Qing dynasty that Chinese glass reached its apogee. This was due in considerable measure to the establishment by the Kangxi Emperor of the Imperial Glassworks.

At some point during the Yongzheng reign the Imperial command was issued to move the glassworks to the Summer Palace, where it would become part of the Liusuo (six workshops).
The combination of indigenous Chinese glass craftsmanship with techniques brought to China through the Jesuits, resulted in spectacular glass being made in the Imperial Glass Workshops in the reigns of the Kangxi, Yongzheng and Qianlong emperors, exemplified by the current vase.

Literature comparison: Compare a related Qianlong opaque orange glass vase imitating realgar, illustrated by Hugh Moss, Arts from the Scholar’s Studio, The Oriental Ceramic Society of Hong Kong and University of Hong Kong, 1986, p. 127, no. 94. Compare a related amber-colored glass vase with a Qianlong mark and of the period, 27.3 cm high, in the Metropolitan Museum of Art, object number 91.1.1190.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie’s Hong Kong, 28 November 2018, lot 2932
Price: HKD 300,000 or approx. **EUR 41,000** converted and adjusted for inflation at the time of writing
Description: A rare imperial amber-colour glass bottle vase, Qianlong wheel-cut four-character mark within a double square and of the period (1736-1795)
Expert remark: Compare the closely related color and wheel-cut four-character reign mark. Note the different form and the size (22.8 cm).



Estimate EUR 4,000
Starting price EUR 2,000



107
A ‘REALGAR’ GLASS BRUSHPOT, QIANLONG MARK AND PERIOD

China, 1735-1796. Swirled together of brilliant, fiery orange and yellow-ochre opaque glass to resemble the realgar mineral, the cylindrical body rising from recessed foot with a circular foot ring. The recessed foot with a wheel-cut four-character mark *Qianlong nianzhi* within a double square and of the period.

Provenance: Swiss trade, acquired from a private estate in Zurich, Switzerland.
Condition: Excellent condition with some notable wear, minor traces of usage, and expected manufacturing irregularities.

Weight: 619.6 g
Dimensions: Height 10.8 cm



The naturalistic pattern achieved on realgar glass makes vessels of this type attractive and unique. Hugh Moss and Gerard Tsang in Arts from the Scholar’s Studio, op. cit., p. 126, note that the “swirling patterns visible at the surface of this vessel are full of possibilities for the imaginative mind. It may read as a landscape, drifting incense smoke or a variety of strange living creatures, but it also represents the endlessly changing patterns of energy from which all phenomena emanate in the Chinese view, particularly expressed by Daoism. To the Daoist scholar it would be a work of art of subtle complexity and endless fascination, to be enjoyed like incense smoke as a meditative aid.”

Realgar (xiong huang), found in the southern provinces of China, was believed to contain the essence of gold and, possibly for this reason, became a source of fascination despite its poisonous qualities. It is believed that it was mixed in drugs used by Daoists in their quest for the elixir of immortality. It is the Daoist alchemy that made realgar popular to the extent that despite the material’s highly toxic nature and its soft crumbly texture, which does not lend itself to the artisans’ tools without great difficulties, realgar was used for the carving of Daoist figures. For example, a realgar sculpture of the Immortal He Xian Gu, in the British Museum, London, is illustrated in R. Soame Jenyns, Chinese Art, The Minor Arts, II, London, 1965, pl. 200.

The attractiveness of realgar inspired copies to be made in glass such as the present brushpot. Richard John Lynn mentions Zhou Jixu, a late Qing connoisseur, who believed that realgar glass was among the earliest types of glass made at the Qing Imperial Glassworks.

AUCTION RESULT COMPARISON
Type: Related
Auction: Zacke, Vienna, 5 March 2021, lot 15
Price: EUR 9,480 or approx. **EUR 11,500** adjusted for inflation at the time of writing
Description: An imperial ‘realgar’ glass mallet vase, Qianlong mark and period
Expert remark: Compare the closely related swirled pattern of ‘realgar’. Note the size (15.6 cm).



Estimate EUR 3,000
Starting price EUR 1,500



108
A RARE GILT-DECORATED SEMI-OPAQUE WHITE GLASS 'DRAGON' BOWL, QIANLONG MARK AND PERIOD

China. The deep rounded sides supported on a short foot, the interior intricately decorated in gilt with two pairs of confronting dragons backed by dense scrollwork and enclosing a central dragon. The motif repeated to the exterior walls, all below a collar of ruyi motifs at the rim and above a lappet band and a narrow band of classic scroll at the foot. The recessed base with the remnants of a gilt four-character mark *Qian[long] nianzhi*.

Provenance: British trade. Acquired from a private estate.
Condition: Very good condition with some wear and manufacturing irregularities. Losses to gilt.

Weight: 562 g
Dimensions: Diameter 17.7 cm



Expert's note: The present bowl is made from a semi-opaque white glass in imitation of contemporaneous Qianlong jade wares, see for example a gilt-decorated celadon jade bowl with similar dragon decoration, 9.4 cm diameter, with a gilt-inscribed four-character Qianlong mark and of the period, at Christie's Hong Kong, 30 May 2012, lot 4314.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 22 March 2019, lot 1750
Price: USD 27,500 or approx. **EUR 33,000** converted and adjusted for inflation at the time of writing
Description: A very rare gilt-decorated semi-opaque white glass bowl, Qianlong four-character gilt mark within a double square and of the period
Expert remark: Compare the closely related form, semi-opaque white glass, and gilt decoration, albeit with a different motif to the exterior (the interior similarly painted with dragons). Note the size (16.4 cm).

Estimate EUR 4,000
Starting price EUR 2,000

109
A MASSIVE CLOISONNÉ ENAMEL PALACE VASE, QIANLONG PERIOD

China, 1736-1795. Grand in stature and sumptuously decorated, this impressive vase showcases the great technical advancements made in the production of cloisonné ware during the eighteenth century.

The baluster body supported on a spreading foot and rising to a waisted neck with flared mouth, flanked by a pair of powerful chilong handles. Brightly enameled to the body with four roundels enclosing different floral motifs with birds and insects, surrounded by dense lotus scroll repeated throughout, framed by a band of lappets above the foot and stylized vines forming ruyi-heads at the shoulder, the neck with a central motif of twin fish suspending a tasseled chime below a band of pendent ruyi-heads, all against a turquoise ground.

Provenance:

The present lot in the previous owner's apartment in Paris
An Apartment overlooking the Seine, the Collection of a Parisian Amateur, France. Artcurial, Paris, 25 November 2022, lot 109 (dated second half of the 19th century). A notable private collector in Kensington, London, United Kingdom, acquired from the above.
Condition: Good condition, commensurate with age, size, and ware. Some old wear and expected manufacturing irregularities, including pitting with associated old fills. Extensive remnants of old varnish, not visible except under strong blue light. Minor dents and losses to enamels, one restored section (ca. 7 x 3 cm) at the shoulder. The base pierced with associated repair. One handle reattached.

Dimensions: Height 75 cm

LITERATURE COMPARISON

fig. 1
Compare a closely related cloisonné vase of similar size (74.9 cm high), with a Qianlong mark and of the period, sold at Sotheby's London, 21 June 1977, lot 208. Compare a closely related cloisonné vase, 78 cm high, **with a Qianlong mark and of the period**, included in the exhibition Chinesisches Cloisonné. Die Sammlung Pierre Uldry, Rietberg Museum, Zurich, 1985, cat. no. 281 **(fig. 1)**.

Estimate EUR 15,000
Starting price EUR 7,500

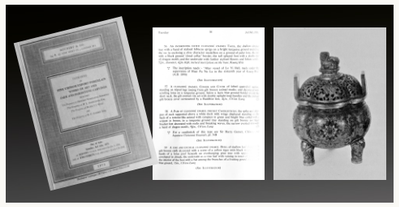




110
A CLOISONNÉ ENAMEL AND GILT-BRONZE TRIPOD CENSER AND COVER, QIANLONG

China, 1736-1795. The quadrilobed globular body raised on three legs issuing from gilt-bronze beast masks and decorated with multi-colored lotus scroll against a bright turquoise ground below a lapis-blue-ground floral scroll border around the short neck, the rim set with a pair of upright loop handles flanking the gilt-bronze reticulated cover surmounted by a snarling Buddhist lion seated atop a double-lotus base.



Provenance: Sotheby's London, 3 July 1973, lot 57 (illustrated and dated to the Qianlong period).

A private collector in the United Kingdom, acquired from the above and thence by descent.
Condition: Superb condition with minor wear and casting irregularities including minimal pitting. The bronze with few small dents, minute nicks, and light surface scratches. Few minuscule chips to enamels.

Weight: 534 g
Dimensions: Diameter 10.5 cm, Height 15.5 cm

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's London, 3 November 2020, lot 94
Price: GBP 13,750 or approx. **EUR 22,000** converted and adjusted for inflation at the time of writing
Description: A cloisonné enamel twin-handled lobed censer and cover, Qianlong period
Expert remark: Compare the related form and decoration. Note the height (20 cm).



Estimate EUR 6,000
Starting price EUR 3,000



111
AN IMPERIAL CLOISONNÉ ENAMEL WATER POT WITH INTEGRAL STAND, QIANLONG MARK AND PERIOD

Expert's note: The current waterpot, constructed of perfectly balanced proportions, is particularly notable for its exquisite enameling, consummately filling in each cloison with enamels of vivid tones. The gilding is also notably thick. All these suggest the origin of manufacture at the Imperial enamel atelier within the palace in Beijing.

China, 1736-1795. The water pot of compressed globular form is enameled with a band of scrolling lotus on the body below a band of ruyi-heads, all against a bright turquoise ground. It is supported on a gilt integral tripod stand with a band of scrolls. The gilt base is incised with a four-character reign mark *Qianlong nianzhi* and of the period.

Provenance: From a private collection in Sussex, United Kingdom.
Condition: Very good condition with some old wear, a minuscule bruise to the side, few old fills around the neck, pitting, and nicks. Rubbing to gilt. Shallow surface scratches to metal.

Weight: 170.5 g
Dimensions: Diameter 6.3 cm

AUCTION RESULT COMPARISON
Type: Near identical
Auction: Christie's Hong Kong, 27 November 2013, lot 3467
Price: HKD 225,000 or approx. **EUR 37,000** converted and adjusted for inflation at the time of writing
Description: An imperial cloisonne enamel water pot with integral stand, Qianlong incised four-character mark and of the period
Expert remark: Compare the form, lotus scroll decoration, integral stand, and Qianlong mark, as well as the size (6 cm).



Estimate EUR 6,000
Starting price EUR 3,000





112

A LARGE GILT-BRONZE AND CLOISONNÉ ENAMEL BALUSTER VASE AND COVER, QIANLONG TO JIAQING

China, c. 1760-1820. The vessel is finely adorned with polychrome cloisonné enamels, featuring peonies on the main sides and chrysanthemums on the narrow sides, all set against a turquoise wan-diaper ground. The sloping shoulders are decorated with additional floral motifs, while the faceted corners display blue angular scrolls.

Adorned with numerous finely gilt bronze mounts, each neatly incised, the design features cord-tied bi disks clutched between the beaks of bird heads, their wings elegantly positioned at the shoulder corners and atop the crouching monster supports. The canted facets of the cover mirror this intricate decoration, culminating in a *lingzhi* fungus finial with a deer perched gracefully above.

Provenance:
Sotheby's London, 13 June 2003, lot 652 (dated to the Qianlong period). The Property of a Lady, acquired from the above. The interior with two old labels from Sotheby's, inscribed '652/2' and 'Cloisonne vase + cover 652/2'.



Condition: Very good condition with minor wear, casting irregularities, a small dent with minor associated losses to one side, little rubbing to the gilt, few tiny nicks, light surface scratches, and minor pitting.

Weight: 10.4 kg
Dimensions: Height 54.3 cm

DID YOU KNOW?
A pair of similar covered vases is displayed in situ at the Zixiao dian (Purple Heaven Hall) in the Summer Palace. Built in 1886, the hall was a lounge for princes, patriarchs, and cabinet ministers when gathered to celebrate the Empress Dowager Cixi's birthdays, and a repository for her birthday gifts.

AUCTION RESULT COMPARISON
Type: Near identical
Auction: Christie's Hong Kong, 28 May 2014, lot 3544
Price: HKD 2,800,000 or approx. **EUR 430,000** converted and adjusted for inflation at the time of writing
Description: A large gilt-metal cloisonne enamel facetted vase and cover, Qing dynasty, late 18th/19th century
Expert remark: Compare the near identical form, subject, gilt decorations, and size (53.3 cm).



Estimate EUR 30,000
Starting price EUR 15,000

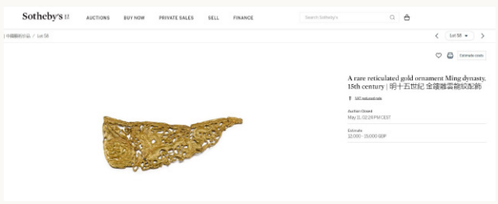






113
A RARE FRAGMENT OF AN IMPORTANT OPENWORK GOLD ORNAMENT, EARLY MING DYNASTY, 15TH CENTURY

China, Xuande period, 1425-1435, or slightly later. The fragment is intricately crafted in openwork with the head of a Buddhist lion with bushy scrolling mane and bulging eyes, as well as a sinuous dragon soaring amid clouds and wispy flames, all below a minutely beaded border.



Provenance: A notable private collector in Kensington, London, United Kingdom, acquired in the Hong Kong trade. Sotheby's London, 11 May 2022, lot 58, estimate GBP 12,000 or approx. **EUR 17,000** (converted and adjusted for inflation at the time of writing).
Condition: The fragment in good condition with old wear, expected dents and losses, few old soldering marks, minuscule nicks to edges.

Weight: 19.8 g
Dimensions: Length 13.6 cm

With an associated wood storage box. (2)

This luxuriant gold ornament evokes the opulent life at the Ming court during the 15th century. As one of the most valuable materials, gold was limited in its use by Ming sumptuary laws and was largely restricted to members of the Imperial family. Hardly any comparable gold ornaments have survived, making the current lot exceedingly rare.

LITERATURE COMPARISON
Compare a related gold ornament with dragons, dated Song to Ming, in the Mengdiexuan Collection and included in the exhibition Gold and Treasures: 3,000 years of Chinese Ornaments at l'Ecole, School of Jewelry Arts, Paris, 1 December 2022-14 April 2023. Compare a related gold hairpin with a lion, dated to the Ming dynasty, unearthed from the tomb of Wang Wenyuan's wife in Pingwu, Sichuan, in the collection of the Sichuan Provincial Cultural Relics and Archeology Research Institute, exhibited by the Shenzhen Museum, 19 January-28 March 2021. Compare the famous pair of gold plaques set with semi-precious stones from the Xuande period, with a pierced design of two dragons pursuing a flaming pearl among clouds, formerly in the collections of George Eumorfopoulos and Sir Bernard Eckstein, Bart, and now in the British Museum, reference number 1949,1213.1-2 **(fig. 1)**.

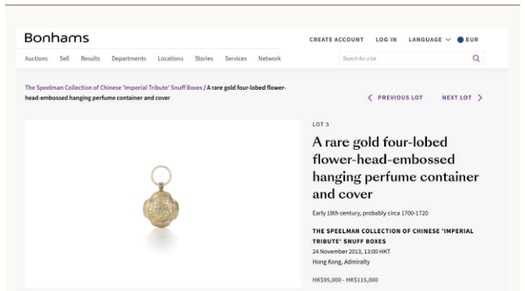

fig. 1

Estimate EUR 8,000
Starting price EUR 4,000



114
A RARE FOUR-LOBED GOLD PERFUME CONTAINER AND COVER

China Straits, early 18th century, probably circa 1700-1720. The two main sides of this pomander are cast with a large formal flower head, while the four swelling compass points are chased with smaller floral sprays, all enclosed within lobed panels. One side features a hinge, allowing the domed cover to open for discreet access to the interior. The cover remains hermetically sealed to this day. Suspended from a large loop, the box was designed to be worn as a pendant.



Provenance: The private collection of Jules Speelman, London, United Kingdom. With a label inscribed 'Gold. 18th. Straits'. Bonhams Hong Kong, The Speelman Collection of Chinese 'Imperial Tribute' Snuff Boxes, 24 November 2013, lot 5, estimate HKD 95,000 or approx. **EUR 15,500** (converted and adjusted for inflation at the time of writing). **Jules Speelman**, a world-renowned dealer and collector of East Asian art, has over 60 years of experience. He joined his late father, Alfred, in 1964, continuing a family business that dates back three generations to 19th-century Holland and later expanded to England. Originally dealing in European antiques, A & J Speelman gradually shifted its focus to Asian art, particularly figurative sculpture and works of art from the past 2,000 years. Under Jules Speelman's direction, the firm is now among the foremost in the field. In 2024, the 28-lot sale of the Jules Speelman Collection at Bonhams totaled €15.2 million, far exceeding its €4.2 million estimate. Asaph Hyman, Global Head of Chinese Ceramics & Works of Art at Bonhams, praised Speelman as "**one of the greatest and most respected dealers and collectors**," renowned for his keen eye for rarity and quality.
Condition: Very good condition with minor wear, traces of use, manufacturing irregularities, little tarnish, few light dents, and microscopic nicks to edges of the mouth and cover.


Jules Speelman

Weight: 18.6 g
Dimensions: Size 5 x 2.8 x 2.3 cm (incl. ring handle)

With an associated padded wood storage box. (2)

This unusual receptacle reflects an earlier period of necessary accessories carried by a gentleman in 17th century Europe. Any history of snuff boxes, which discusses the snuff designed to give pleasure to the user, should really begin with the earlier use of sophisticated gold and silver pomanders, scent-balls, musk-balls or 'boites de senteurs'.

Chinese court officials were fascinated by Western accessories, and thus a small number of snuff and perfume boxes were created in China during the earlier 18th century to amuse top-level court officials. The main manufacturing center was Canton, where expert craftsmen attempted to do complete copies of the few European boxes brought by foreign merchants, to make elaborate and beautiful 'Imperial Tributes' as gifts to senior Beijing court members. The boxes they managed to create are entirely Chinese confections in a completely foreign taste. They combine the superb Chinese craftsmanship with an exotic foreign object, thus falling within the remarkable tradition of Chinese artisans commissioned by rich Chinese patrons to create amusing and often unfamiliar Western-style shapes that have no origin in the Chinese traditional decorative arts. **Such boxes are extremely rare and often surpass their European originals in quality.**

LITERATURE COMPARISON

Compare a related Indonesian gold case for a J. Tarts watch, dated c. 1750-1800, 6.5 cm diameter, in the Rijksmuseum, object number BK-NM-12831. Compare a 16th-century German silver-gilt pomander, 5.7 x 2.9 cm, in the Cooper Hewitt, Smithsonian Design Museum, accession number 1967-48-72.

Estimate EUR 6,000
Starting price EUR 3,000



115

A FAMILLE-ROSE PAINTED CANTON ENAMEL ‘LANDSCAPE’ SQUARE DISH, QIANLONG PERIOD

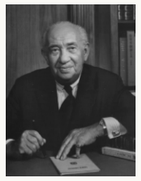
Expert’s note: The present dish is notable for its carefully executed and painterly design of a river landscape. Such complex compositions, which cleverly combine sharp contour lines and areas filled with washes, required the highest skill and precision. Upon closer inspection with a strong magnifying glass, one can appreciate the extremely fine details meticulously rendered throughout the design, highlighting the exceptional craftsmanship involved. It is therefore possible that this was made by the Imperial workshops in Beijing, where some of the most experienced craftsmen were active, or by Imperial command in Guangzhou, where high-quality pieces such as the present dish were also produced for some time in the 18th century.

China, Guangzhou, 1736-1795. Superbly painted to the interior with a monumental landscape depicting pavilions along the shore of a river, with farmers and fishermen going about their day, surrounded by colorful trees, the background with hazy towering mountains, enclosed by a blue T-scroll border and a gilt band of leafy scrolls.

The base with a stylized chilong mark.



Provenance: Ralph M. Chait Galleries, New York, United States. Acquired by a private collector in Germany from the above and subsequently passed down through the family. Regrettably, no records or invoices were preserved to document the acquisition. **Ralph M. Chait Galleries** is the oldest specialist gallery in the United States in the field of fine Chinese porcelain and works of art. The firm was founded in 1910 by Ralph M. Chait. He became one of the foremost dealers in Chinese art, counting among his clients some of the most prominent collectors in the field, including John D. Rockefeller, Jr. and Sir Percival David. Over the years, the gallery has sold pieces to most major American museums. and also worked with many important architects, decorators, and designers.



Ralph M. Chait in 1970

Condition: Excellent condition with only minor wear and minimal manufacturing irregularities, including very slight pitting. Occasional light scratches. The ruyi brackets at the corners show minute touchups, with four on the exterior and only one on the interior. The colors remain crisp and vibrant, standing out from most pieces in this group. Notably, there are virtually none of the typical black hairline cracks that often disturb such works.

Weight: 317 g
Dimensions: Size 18.1 x 18 cm

Of square form, with four L-shaped feet and a broad everted rim with gilt edge. The rim finely decorated with lobed cartouches of pomegranate, persimmon, finger citron, and lotus, reserved on a brocade-patterned ground with blue ruyi-form brackets at the corners repeated on the exterior which is further decorated with flying bats and blossoming flowers borne on leafy scrolling vines against a yellow ground.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie’s London, 11 May 2016, lot 181
Price: GBP 7,500 or approx. **EUR 13,500** converted and adjusted for inflation at the time of writing
Description: Two famille rose painted enamel ‘landscape’ square dishes, 18th-19th century
Expert remark: Compare the related form, landscape motif, and size (17.5 cm). However, the present lot is of vastly superior quality and unlike this pair definitely from the 18th century. Note the lot comprises two dishes, each inscribed with a Qianlong four-character mark.



Estimate EUR 4,000
Starting price EUR 2,000



116

A MOTHER-OF-PEARL INLAID AND HARDSTONE EMBELLISHED BLACK LACQUERED CABINET, GUANPIXIANG, QIANLONG PERIOD

China, 1736-1795. The cabinet with a hinged top and two doors, each fitted with finely incised gilt-copper fittings decorated with Buddhist symbols and phoenixes. The cabinet is lacquered in black and is meticulously inlaid in precious hardstones including jade, soapstone, malachite, and agate, organic materials such as green stained bone, horn, mother-of-pearl, and wood, as well as glass imitating turquoise and lapis lazuli.

Provenance: From a private collection in Southern Germany, acquired before 2000.
Condition: Overall remarkably well preserved. Expected wear and traces of use, some inlays lost, and very few others possibly replaced. Some flaking and losses to the lacquer, some with associated touchups. Few natural age cracks, one to the base with an old fill.

Weight: 4.2 g
Dimensions: Size 38.3 x 36.4 x 28.2 cm

The top features a king fisher perched on lotus, framed by a diaper pattern band of mother-of-pearl, the front panels depicting a palace garden scene with courtiers and ladies seated at long tables in daily pursuits, surrounded by rockwork, banana trees, and precious objects, all below the moon hidden among scrolling clouds. The narrow sides painted in lacquer with birds perched on pomegranate and persimmon branches, inlaid in flat mother-of-pearl, and the back with reeds in a lobed cartouche.

The interior of the cover is fitted with a circular mirror framed by two lacquered divinities floating on clouds above crashing waves, and the interior of the panels with floral sprays and further flat inlays of mother-of-pearl all in a gilt frame. The protruding foot painted in florets and butterflies in green and red lacquer.

Small cabinets such as this piece were used as dressing cases by both men and women to store toiletries, or they were used on desks for the storage of stationery, writing implements, and seals. Called guanpixiang, or official boxes, their form and construction resemble a cabinet rather than a box, and they were more often made in huanghuali or zitan.

This fine cabinet is rather unusual and belongs to a small group of objects inlaid with precious hardstones, stained bone, and mother-of-pearl. The technique of inlaying a wide variety of precious and semi-precious stones and other materials onto wood and lacquer is attributed to the Ming master carver Zhou Zhu, active in Yangzhou during the Jiajing reign.

Literature comparison: Compare two hardstone-embellished lacquer table screens, illustrated in Classics of the Forbidden City. Imperial Furniture of the Ming and Qing Dynasties, Palace Museum, Beijing, 2008, figs. 312 and 313.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams Paris, 13 June 2023, lot 68
Price: EUR 51,200 or approx. **EUR 52,500** adjusted for inflation at the time of writing
Description: A rare mother-of-pearl inlaid and hardstone-embellished black lacquer table cabinet, guanpixiang, Qianlong
Expert remark: Compare the inlaid decoration, the diaper patterned band of mother-of-pearl, and the chased gilded hinges. Note the size (41 cm x 34 cm x 40 cm) and that the cabinet has drawers and a tray.



Estimate EUR 8,000
Starting price EUR 4,000





117
A MOLDED GOURD ‘FLORAL’ GARLIC-MOUTH VASE, QIANLONG SHANGWAN MARK AND OF THE PERIOD

China, 1736-1795. The globular body rising to a waisted neck with bulbous mouth fitted with a rim carved from hardwood, the exterior lobed and crisply molded with evenly spaced lotus blossoms issuing tendrils below a band of ruyi heads and scrolling vines. The base with a four-character mark *Qianlong shangwan* and of the period. mark (‘appreciated by the Qianlong Emperor’).

Provenance: From a private collection of Chinese scholar’s objects in southern France.
Condition: Excellent condition with minimal wear.

Weight: 90.1 g (excl. stand) and 142.5 g (incl. stand)
Dimensions: Height 23.1 cm (excl. stand) and 24.2 cm (incl. stand)

With a carved hardwood stand, dating to the Qing dynasty. (2)

The mark Qianlong Shangwan (‘appreciated by the Qianlong Emperor’) appears to have been reserved for an exclusive group of gourd vessels commissioned by the emperor for his personal enjoyment and collection.

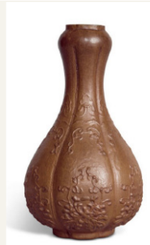
The method of Fan Pao (molding a gourd) is difficult, and thus it is rare to find a piece like the present garlic bottle with clear patterns, uniform thickness, no blurry lines, and that the patterns between each petal are connected naturally and seamlessly.

Appreciated likewise by the court and literati for its humble origin and association with the symbolism of Daoist paradise, gourd objects have a long tradition in Chinese history. During the Kangxi period, the technique of gourd molding flourished with the emperor’s commissioning of such vessels to be crafted in the Palace Workshop. Immediately, this folk art was transformed into an Imperial art form. Even the gourds to be used for such vessels were grown in the Fengze Garden opposite the Forbidden City. It again experienced a revival under the Qianlong Emperor, the products of which were characteristically light to the touch, pleasing to the eye and evocative of nature.

LITERATURE COMPARISON
Compare a closely related garlic-head gourd vase dated to the Kangxi period, 13.8 cm high, in the Palace Museum, Beijing, accession number 故00125252.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby’s New York, 21 September 2022, lot 345
Price: USD 69,300 or approx. **EUR 70,500** converted and adjusted for inflation at the time of writing
Description: A molded gourd ‘floral’ garlic-mouth vase, Shangwan mark and period of Qianlong
Expert remark: Compare the near identical form, molded decoration, and Shangwan mark. Note the smaller size (18 cm) and that the present lot has a crisper molding throughout.



Estimate EUR 6,000
Starting price EUR 3,000







118
A RARE CINNABAR LACQUER LOBED BOX AND COVER, 18TH CENTURY

China. Of deep quadrilobed form resting on a conforming straight foot. The top of the cover is carved with a scene of a scholar holding a ruyi scepter and his youthful attendant lifting up a flower basket, both standing on a fenced terrace overlooking a garden with rockwork and trees, where a second scholar stands holding another basket behind his back as he strokes his chin beard, all within a vase mountain landscape, enclosed by four ruyi-shaped bands of key fret within a petal-lappet border.



The sides similarly carved with panels of antiques and precious objects including vases, books, scrolls, fans, and auspicious flowers and fruits, all above a densely carved scroll ground. The foot and rims with bands of key-fret, and the interior lacquered in black.

Provenance: A private collection in France, thence by descent in the family.
Condition: Overall condition commensurate with age, showing wear, some flaking to the lacquer, minor age cracks, scattered small chips, few old repairs and touchups. All more or less as expected from a large 18th century cinnabar lacquer box.

Weight: 1.9 kg
Dimensions: Length 28.2 cm

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 19 September 2014, lot 1087
Price: USD 11,250 or approx. **EUR 14,500** converted and adjusted for inflation at the time of writing
Description: A carved red lacquer lobed box and cover, 18th century
Expert remark: Compare the closely related form, decoration, motifs, manner of carving, and size (28 cm).



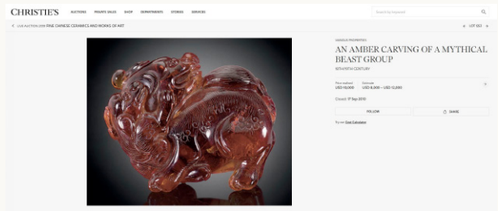
Estimate EUR 6,000
Starting price EUR 3,000



119
AN AMBER CARVING OF A MYTHICAL BEAST GROUP, CHINA, 18TH-19TH CENTURY

Finely carved as a mythical beast with a single horn and bushy tail, its head turned back as its cub crawls up its chest from between the front paws, the body of the beasts finely incised with fur and scrolling curls.

The translucent amber of a fine deep-red color with dark inclusions.



Provenance: Collection of F. Bailey Vanderhoef Jr., Ojai, California, USA, and thence by descent. Christie's New York, 17 September 2010, lot 1253 (sold for USD 10,000 or approx. **EUR 14,000** converted and adjusted for inflation at the time of writing). Collection of Barbu Kestenband, acquired from the above, and thence by descent. **F. Bailey 'Billy' Vanderhoef, Jr.** (1913-2008) was a life honorary trustee, supporter, and unofficial curator of Asian Art at the Santa Barbara Museum of Art, California. In 1991, on the occasion of the Museum's 50th anniversary, Billy donated 108 pieces from his fine collection of Asian works of art. Back in June of 1938, Billy Vanderhoef and fellow Harvard student Wilbur L. Cummings, Jr., set off on an expedition to Tibet, where they sought to document the religious art and legendary 'lama dances' in the city of Gyangtse in western Tibet. Some of the paintings, sculpture, and ritual objects that the two young men brought back from their trip across the Himalayas were donated to the Santa Barbara Museum of Art in 1954. **Barbu Kestenband** (1938-2020) was a professor in mathematics at the New York Institute of Technology, who published several articles in mathematical journals in the 1980s and 1990s.
Condition: Good condition with wear and natural imperfections including fissures. Small nicks, few scratches, and scattered nicks.



F. Bailey (Billy) Vanderhoef, Jr. (left) with Susan Tai, curator of Asian Art at the Santa Barbara Museum of Art, 1995

Expert's note: The amber is of exceptional quality, nearly flawless, with a magnificent color. Even at this small size, such specimens are extremely rare and were exclusively reserved for the Imperial court and its entourage.

Weight: 43.2 g
Dimensions: Length 6.9 cm

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's London, 10 May 2017, lot 88
Price: GBP 10,625 or approx. **EUR 18,500** converted and adjusted for inflation at the time of writing
Description: An amber 'lion' group, Qing dynasty, 18th century
Expert remark: Compare the closely related motif, material, and manner of carving. Note the size (8.5 cm).



Estimate EUR 4,000
Starting price EUR 2,000



120
A FINE ‘MYTHICAL BEAST’ JADE SEAL FROM TAO DUANFANG (1861-1911), BY HUANG SHILING (1849-1908), DATED 1902

China. The rectangular seal surmounted by a beast with a ram’s head and a lion’s body, seated on its haunches, well detailed with a prominent chest, the mane and beard neatly incised, and the spine with a band of scrolls terminating in a bushy tail that is swept to one side. The seal base and one side of the seal neatly incised with inscriptions.

The stone is of a pale grayish-white tone with a small area of dark specks to one side and a dark gray vein.

Inscriptions: To the seal base, ‘Tao Zhai cang jinshi shihua yin’ (‘Seal from the Tao Zhai collection of seals, calligraphies, and paintings’), repeated on the cover of the storage box. To one side of the seal, dated and signed ‘In December of the Year of Renyin, for Tao Zhai, from Huang Shiling’ (corresponding to December 1902).

Provenance: Collection of Tao Duanfang, and thence by descent. **Tao Duanfang** (1861-1911) was a Manchu government official in the late Qing dynasty who amassed an extraordinary collection of Chinese art. Known as the Taozhai Collection, it included Neolithic jades, Shang and Zhou dynasty bronzes, landscape paintings and Buddhist sculpture. In 1909, he published Taozhai jijin xulu, the first catalogue to use the photolithographic process to print rubbings of bronzes. After his death, Duanfang’s collection was sold to various individuals as well as important Western institutions including the Nelson-Atkins Museum, the Metropolitan, and the Freer Gallery.
Condition: Good condition with minor wear and few minuscule nibbles. The stone with natural fissures, some of which have developed into thin hairline cracks.



A photograph of Duanfang, then acting viceroy of Hukuang, circa 1902

Weight: 56.4 g
Dimensions: Size 4.4 x 4.1 x 1.7 cm

With a fitted and inscribed storage box, probably of the same period as the seal. (2)

Huang Shiling (1849–1908), also known as Huang Mufu, was one of the most prominent seal engravers of the late Qing dynasty. Born in Yixian, Anhui Province, he studied under Wu Rangzhi (1799–1870) of the Deng school and was deeply influenced by Zhao Zhiqian’s (1829–1884) philosophy of ‘seeking artistic links in seal making.’ Drawing inspiration from Han dynasty seals, which emphasized tidy and smooth strokes, Huang developed a distinctive style characterized by clean, precise lines. His innovative approach, unique in the late Qing period, had a lasting impact on the seal engraving tradition in Guangdong Province and earned him recognition as the founder of the Lingnan school. Later in his career, Huang was invited by Tao Duanfang to Wuchang to assist in compiling the Tao Zhai Ji Jin Lu.



A portrait of Huang Shiling, 1902, with his original calligraphy inscription in the upper right

Estimate EUR 3,000
Starting price EUR 1,500







121
AN IMPERIAL SHOUSHAN SOAPSTONE ‘XU XING YE MEI’ SQUARE SEAL DEPICTING A MYTHICAL BEAST, QIANLONG

Expert’s note: The exceptional hand polish of the stone and its rich burgundy-red color, along with the exquisitely carved beast, with precise attention to detail and minutely inlaid eyes, leave no doubt as to the present seal’s imperial origin.

China, 1736-1795. The rectangular columnar base surmounted by a recumbent two-horned beast with black inlaid eyes, the animal superbly detailed with an articulated spine, finely incised mane and bushy tail, and ferocious expression with the mouth agape in a snarl revealing tangs and tongue.

The seal face is carved in relief with the four-character inscription.

Inscriptions: To the seal face, ‘Su Xing Ye Mei’ (‘rising early and retiring late’).



Provenance: From a private collector of Chinese seals and jades in Paris, France.
Condition: Very good condition with minor wear, nibbling and minuscule chips to edges.

Weight: 381 g
Dimensions: Size 6.3 X 6.1 x 5.7 cm

Qianlong’s deep admiration for Han culture is well-documented; he studied the works of Confucius and Mencius, recognizing that a thorough understanding of Han traditions was essential for governing the vast Han majority, whose social foundations were older and more advanced. This awareness, combined with the Qing dynasty’s own strength and cultural consciousness, enabled its long-lasting stability. Qianlong’s profound engagement with classical Chinese culture is **evident in his Imperial seals, many of which feature inscriptions directly or indirectly drawn from Chinese classics and history**.

‘Su Xing Ye Mei’ (‘rising early and retiring late’) is the most frequently encountered instruction in texts of Confucian persuasion and was derived from a poem in the Book of Songs (Shijing), the oldest existing collection of Chinese poetry. It appears to be the minimal demand for all sorts of people; in other words, the first step on the way to socialization. This minimum concession is required from everybody except small children, apparently as a prerequisite for proper conduct of proficient rulers, of men that are regarded as filial sons, and of devoted wives alike. See Antje Richter, “Sleeping Time in Early Chinese Literature”, Night-time and Sleep in Asia and the West, 2003, p. 34.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s Hong Kong, 9 July 2020, lot 2856
Price: HKD 2,750,000 or approx. **EUR 366,000 (for a pair)** converted and adjusted for inflation at the time of writing
Description: A pair of Shoushan soapstone seals for Prince Yi, Kangxi-Yongzheng period (1662-1735)
Expert remark: Compare the closely related stone and manner of carving with a similar color and inlaid eyes. Note the similar size (7 cm) and earlier dating.



Estimate EUR 3,000
Starting price EUR 1,500



122
A RARE YELLOW JADE ‘CAPARISONED ELEPHANT’ SNUFF BOTTLE, CHINA, 1760-1840

Finely carved in the round as a caparisoned elephant standing foursquare with its head turned to the side, the short tail curling over to the same side, the wrinkly skin neatly rendered, the saddlecloth incised with a hatched design framed by a band of key-fret. The translucent stone is of an elegant yellow tone with light beige clouds and russet veins.

Provenance: From a private collection on the East Coast of the United States.
Condition: Very good condition with some old wear. The stone with few natural fissures, some of which may have developed into thin hairline cracks.

Stopper: Coral on a gilt-copper platelet, carved spoon
Weight: 95.9 g
Dimensions: Height including stopper 54 mm, Length 53 mm. Length neck 20 mm and mouth 6 mm.

AUCTION RESULT COMPARISON
Type: Related
Auction: Sotheby’s Hong Kong, 25 November 2013, lot 1
Price: HKD 137,500 or approx. **EUR 23,000** converted and adjusted for inflation at the time of writing
Description: A black and white jade ‘elephant’ snuff bottle, Qing dynasty, 18th/19th century
Expert remark: Compare the related manner of carving with similar pose and caparison. Note the cloud base and different color.



Estimate EUR 4,000
Starting price EUR 2,000



123
A RARE WHITE AND RUSSET JADE ‘SEAL’ SNUFF BOTTLE, 18TH CENTURY

China. Well hollowed, the exterior finely carved and pierced as a craggy rock issuing flowering branches of prunus, the flattened base carved with four characters in seal script. The stopper finely carved from coral in the form of a monkey holding a flower. The translucent stone is of a beautiful white tone with areas of russet and icy inclusions.

Inscriptions: To the base, ‘Xi Bao Chun [Kui]’ (‘magpies portend the arrival of early signs of Spring’).

Provenance: The collection of Armand Heine, and thence by descent in the family. Armand Heine (1818-1883) was a Jewish banker and philanthropist who was a cousin of the great German poet Heinrich Heine. Born in Bordeaux, he founded with his brother the bank Armand & Michel Heine, in cooperation with Rothschild Frères & Co. Armand Heine was an avid collector of snuff bottles and snuff boxes. In 1875 he purchased Château Beychevelle and lived there for the remainder of his life, leaving 22,000 francs in his will for the funding of housing for the poor of Paris.
Condition: Excellent condition with minor old wear.

Stopper: Coral, finely carved in the form of a monkey holding a flower!

Weight: 45.2 g
Dimensions: Height including stopper 75 mm. Diameter mouth 6 mm

Seal-form snuff bottles are extremely rare, allowing for two of the playthings of the literati to exist in a single object. Considering the amusing and rather practical nature of this idea, it is perhaps strange that it does not occur more frequently.

The seal inscription would be appropriate for the Lunar New Year, where the allusion to plum blossoms would be highly recognizable. The same inscription is found on a pair of blue and white serving dishes dated to the Chongzhen period, sold at Christie’s New York, 20 September 2013, lot 1303.





AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams Hong Kong, 24 November 2012, lot 56
Price: HKD 112,500 or approx. **EUR 19,000** converted and adjusted for inflation at the time of writing
Description: An inscribed white and russet nephrite ‘seal’ snuff bottle
Expert remark: Compare the boulder form, carved seal-type inscription to the base, and white and russet color of the jade. Note the size (4.5 cm).



Estimate EUR 4,000
Starting price EUR 2,000





124
A SUPERB WHITE JADE SNUFF BOTTLE WITH SAGES, SUZHOU SCHOOL, 18TH CENTURY

China. Superbly hollowed, the bottle of flattened ovoid form, rising from a concave foot to rounded shoulders sloping towards a tall cylindrical neck with a flat mouth. The wide sides neatly carved in relief to depict an immortal standing beside a rock and pine to one side, and an immortal playing the qin on a boat with his attendant standing at the shore to the reverse.

The translucent, almost transparent stone is of an immaculate, soft white tone, with virtually no inclusions to speak of.

Provenance: From an old private collection of Chinese snuff bottles in southern France. The base with two old collector's numbers, '7' and '63'.
Condition: Excellent condition with minor wear, remnants of an old label to the upper rim, and minuscule losses to the gilt-copper mount.

Stopper: Gilt-copper fitted Jadeite, carved spoon
Weight: 127 g
Dimensions: Height including stopper 84 mm. Diameter neck 23 mm and mouth 8 mm.

Expert's note: The present snuff bottle is carved from white jade of the highest purity, reflecting the standards favored by Qing dynasty Suzhou carvers. The masterfully understated low-relief carving features hallmarks of the classic style, including serrated rockwork, a literati subject depicting a sage in an idyllic rural setting, and a well-balanced composition—characteristics typical of mid-Qing dynasty Suzhou school carving. The refined subject matter aligns with a broader group of jade and hardstone carvings attributed to this tradition. It has been suggested that Suzhou's vibrant cultural scene, home to painters, calligraphers, poets, and musicians, influenced the decorative designs of the period. See Michael C. Hughes, The Chester Beatty Library, Dublin: Chinese Snuff Bottles, Baltimore, 2009, p. 56.

AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams Hong Kong, 28 May 2019, lot 167
Price: HKD 375,625 or approx. **EUR 51,500** converted and adjusted for inflation at the time of writing
Description: A magnificent white jade 'sage' snuff bottle, 18th/19th century, probably Suzhou School
Expert remark: Compare the closely related stone, manner of carving, and subject. Note the size (5.3 cm).



Estimate EUR 3,000
Starting price EUR 1,500



125
A UNIQUE BLUE AND GRAY BANDED AGATE SNUFF BOTTLE, 1750-1850

Expert's note: Snuff bottles carved from this rare type of agate with ocean-blue bands are extremely rare, with no other examples recorded in private and public collections.



China. Well hollowed, flattened to one side and with rounded edges to the other, supported on an oval ring foot and surmounted by a short, cylindrical neck. The translucent stone is of a pale gray color with a large blue area as well as blue and white striations, a crystal patch to the reverse, and few minute dark specks.

Provenance: From a noted private collection, United States, by repute acquired at auctions in Chicago during the 1950s, and thence by descent in the family. The base with an old label 'P.E.'. The number '390' is finely incised to the foot.
Condition: Very good condition with minor wear and a tiny nick to the lip. The stone with natural fissures, some of which may have developed into thin hairlines.

Stopper: This is likely one of the most valuable snuff bottle stoppers in existence—a finely carved Egyptian scarab, approximately 3,000 years old, the hardstone cabochon set on a silver platelet and repurposed as a snuff bottle stopper.

Weight: 61 g
Dimensions: Height 73 mm, Diameter neck 21 mm and mouth 5 mm

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 21 March 2014, lot 2435
Price: USD 21,250 or approx. **EUR 27,500** converted and adjusted for inflation at the time of writing
Description: A silhouette agate snuff bottle, 1720-1850
Expert remark: Compare the blue variations of agate and the intentional simplicity of the form. Note the size (5.5 cm).



Estimate EUR 3,000
Starting price EUR 1,500



126
A CARVED ‘TORTOISE’ REALGAR GLASS SNUFF BOTTLE, IMPERIAL GLASSWORKS, BEIJING 1780-1850

China. Of flattened form, finely carved through the mottled-red outer layer on either side to the russet-orange ground with a cell-pattern carapace within a leiwen border, the flared neck issuing from the animal’s open mouth, the head neatly incised with round eyes and small nostrils, the meticulously incised, scaly limbs are tucked in to the reverse, above the curled tail forming the bottle’s foot.

Provenance: From a private aristocratic collection in southern Germany, acquired before 1993.
Condition: Excellent condition with minor wear and firing irregularities, the stopper with tiny nibbles.

Stopper: Glass in imitation of green jadeite, with a black platelet, carved spoon
Weight: 54.2 g
Dimensions: Height including stopper 72 mm. Diameter neck 11 mm and mouth 6 mm.

Plain ‘realgar’ glass snuff bottles were made in large numbers throughout the 18th century, and a large proportion of them were apparently produced at the court to be distributed as gifts. By the mid-Qing period, there must have been many in circulation, and it began to occur to carvers to decorate them, since in most cases they were uncarved overlays, often with a surface layer of brighter color.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s New York, 21 March 2014, lot 2430
Price: USD 6,875 or approx. **EUR 8,900** converted and adjusted for inflation at the time of writing
Description: A carved overlay ‘realgar’ glass snuff bottle, imperial glassworks, Beijing, 1780-1850
Expert remark: Compare the closely related ‘realgar’ overlay of similar colors and the fine incision work. Note the form and subject.



AUCTION RESULT COMPARISON
Type: Related
Auction: Sotheby’s New York, 20 March 2012, lot 281
Price: USD 10,625 or approx. **EUR 14,000** converted and adjusted for inflation at the time of writing
Description: A jadeite snuff bottle, Qing dynasty, 1770-1860
Expert remark: Compare the closely related subject and motif, with similar cell-pattern carapace within a leiwen border. Note the different material.



Estimate EUR 3,000
Starting price EUR 1,500







127
AN INSIDE-PAINTED ‘WANG WENSHAO’ GLASS SNUFF BOTTLE, MA SHAOXUAN (1867-1939)

Expert’s note: Although unsigned, this exquisite portrait is undeniably the work of Ma Shaoxuan, evident in every detail of its style, technique, and extraordinary sensitivity.

China, Beijing, late Qing dynasty, circa 1900-1915. Ink and watercolors on glass. The bottle with a slightly concave lip and oval foot ring, painted on one side with an ink portrait of Wang Wenshao wearing an official’s hat and robe, a corner of his chair peeking out on his left.

Provenance: From an old snuff bottle collection on the French Riviera and thence by descent. An old collector’s number ‘160’ to the base.
Condition: Good condition with minor wear, a shallow chip and some nibbling to the lip, light surface scratches. The interior with old snuff residue, tiny scratches and wear as visible on the images.

Stopper: Pink glass on a wood ring, carved spoon
Weight: 36.5 g
Dimensions: Height including stopper 70 mm. Diameter neck 16 mm and mouth 6 mm.

With a padded storage box. (2)

Ma Shaoxuan (1867-1939) was one of the most technically accomplished artists of the Beijing school of painting, which was first started by Zhou Leyuan and included other leading artists such as Ding Erzhong, Ye Zhongsan and Ziyizi. Ma’s famous monochromatic portrait bottles of leading Qing officials and personalities were highly sought after among the influential minority of his day and continue to be among the most coveted of all inside-painted bottles. Executed only in black ink, with the use of vermilion solely for seals, each portrait is a technically impeccable, photographic likeness of the sitter. Ma’s extraordinary renown led to his being commissioned in 1911 to paint two portraits of the young Xuantong Emperor.

Wang Wenshao (1830-1908) was a prominent Qing Dynasty official and military administrator known for his advocacy of modernization and Westernization. Rising through the ranks after excelling in imperial examinations, he held significant roles, including Governor of Hunan, Viceroy of Yun-Gui, and Viceroy of Zhili. Wang supported the Self-Strengthening Movement, advancing military and educational reforms, and played a key role in developing China’s infrastructure, such as the Beijing–Hankou railway. During the Boxer Rebellion, he opposed actions that would provoke foreign powers and helped ensure the safety of the Imperial family. His legacy includes his contributions to China’s modernization during a challenging period of internal and external crises.



Wang Wenshao (1830-1908)

LITERATURE COMPARISON
Compare a near identical inside-painted glass snuff bottle depicting Wang Wenshao by Ma Shaoxuan, 7.1 cm tall, dated to the late Qing dynasty, in the Hong Kong Museum of Art, item number C2023.0381, illustrated in The Art of Gifting, The Fuyun Xuan Collection of Chinese Snuff Bottles, p. 4, no. 5.



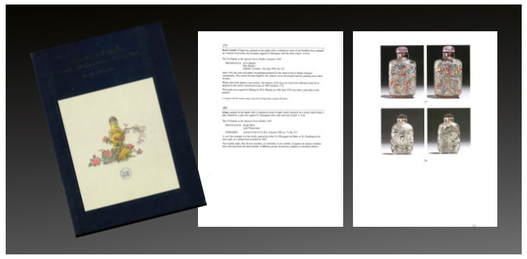
AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams Hong Kong, 28 November 2011, lot 19
Price: HKD 437,500 or approx. **EUR 78,000** converted and adjusted for inflation at the time of writing
Description: An inside-painted glass ‘Zhang Zhidong’ snuff bottle, Ma Shaoxuan, Ox Street district, Beijing, dated 1909
Expert remark: Compare the related form, style and quality of painting, and subject. Note the size (6.7 cm).



Estimate EUR 3,000
Starting price EUR 1,500

128

AN INSIDE-PAINTED GLASS 'EIGHT CRANES' SNUFF BOTTLE, BY A MEMBER OF THE YE FAMILY, SIGNED YE ZHONGSANG, DATED 1930



Published:
- The International Chinese Snuff Bottle Society Journal (JICSBS), Autumn 1984, p. 74, figs. 215 and 215a.
- Robert Kleiner, Chinese Snuff Bottles from the Collection of Mary and George Bloch, Hong Kong, 1987, no. 280.
- Victor Graham, Ka Bo Tsang, Hugh M. Moss, A Treasury Of Chinese Snuff Bottles: The Mary And George Bloch Collection Volume 4, 2000, no. 652.

Exhibited:
- Four Seasons Hotel, Toronto, October 1983.
- Sydney H. Moss, An exhibition of Chinese snuff bottles from the collection of Mary and George Bloch, October 1987.
- Vienna Creditanstalt, Kleine Schätze aus China. Snuff Bottles Sammlung von Mary und George Bloch erstmals in Österreich, May-June 1993.

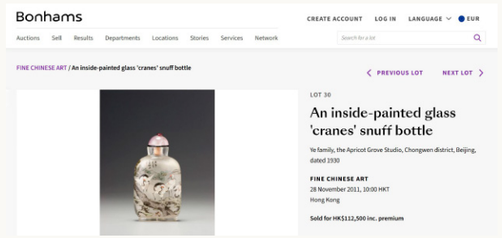
China, Beijing, Chongwen district, the Apricot Grove Studio. Ink and watercolors on glass. The rectangular bottle with rounded shoulders, surmounted by a flaring neck with a slightly concave lip, and supported on an oval foot ring. The walls feature a seamless composition depicting eight cranes alongside a gnarly pine tree, a rocky outcrop covered in grass with lingzhi mushrooms growing at its base. The scene extends into a distant landscape with a river and waterfall flowing through rolling hills, with distant peaks visible beyond misty clouds. Signed and inscribed below one shoulder.



Inscriptions: To one side, inscribed 'Executed by Ye Zhongsan in the second month of the year gengwu (corresponding to 1930)'. One seal of the artist, 'yin (seal)', in negative script.

Condition: Very good condition with minor wear, two minuscule nibbles to the foot ring polished out on one edge. The interior painting is in pristine "studio" condition. The stopper with light nibbling, natural inclusions, and fissures.

Provenance:
-Collection of C. F. Turner.
-Sotheby's, London, 28 October 1970, lot 64.
-Hugh M. Moss Ltd.
-Collection of Joan Wasserman, acquired from the above.
-Hugh M. Moss Ltd.
-A private collection in France, acquired from the above.
-Millon-Jutheau, Hôtel Drouot, Paris, 1984, lot 131
-Robert Hall, acquired from the above.
-Mary and George Bloch, acquired from the above by 1987.



-Bonhams Hong Kong, 28 November 2011, lot 30, sold for HKD 112,500 or approx. **EUR 20,000** (converted and adjusted for inflation at the time of writing).

-Collection of Barbu Kestenband, acquired from the above and thence by descent.

Hugh Moss (b. 1943) is an author, dealer, artist, lifelong collector, and enthusiast of Chinese art, and the foremost authority on Chinese snuff bottles.

Dr. Joan Wasserman is a professor at the Daniel K. Inouye Graduate School of Nursing, with extensive experience in nursing research and health policy. She previously served as the Associate Dean for Research at GSN and was the Director of the Office of Extramural Research Administration at the National Institute on Minority Health and Health Disparities (NIMHD).

Robert Hall is one of the leading dealers of Chinese Snuff Bottles. He has played a vital role in the formation of many of the world's great collections, including the Mary and George Bloch Collection. His wide knowledge of the subject has enabled him to produce numerous publications and articles, such as his series Chinese Snuff Bottles I to XVI (1987-2011).

George Bloch (1920-2009) was born in Vienna into a distinguished Austrian industrialist family. He received his education in England, where he developed a fondness for visiting the British Museum. In 1969 he married Mary, who was born in Tianjin, the daughter of White Russian émigrés. Best known for their enthusiastic pursuit of Chinese snuff bottles, their collection has been extensively published and exhibited at museums in both Hong Kong and London.



Mary and George Bloch

Barbu Kestenband (1938-2020) was a professor in mathematics at the New York Institute of Technology, who published several articles in mathematical journals in the 1980s and 1990s.



Barbu Kestenband (1938-2020)

Stopper: Amethyst with garnet finial on a vinyl collar
Weight: 51.4 g
Dimensions: Height including stopper 78 mm. Diameter neck 19 mm and mouth 7 mm.



According to Hugh M. Moss, an expert on snuff bottles from the Ye family, the present bottle may be painted by Ye Zhongshan himself or by his elder son Ye Xiaofeng. Ye Bengqi, the younger son of Ye Zhongsan, explained in an interview with Moss, that this style was also a specialty of his elder brother Ye Xiaofeng, and that he might have painted a bottle such as this. Yet, Moss notes that "whoever painted it, **it is one of the great masterpieces from the family and stands as one of the most impressive bottles ever produced by any of them, including the early Ye Zhongsan**."

The style is entirely borrowed from Zhou Leyuan, as was so much of Ye's landscape style, and the debt is clear to see. Here we have the same lofty view from a rocky promontory with a mature pine and peonies growing alongside lingzhi, which allows us to look down upon a distant landscape as is often the case in Zhou's works.

Ye has painted eight cranes, an unusual number. It may be that eight ('ba') cranes ('he') is a rebus for the term 'bahe', which signifies the concept of peace and harmony throughout the country. 'He' means harmony, and 'ba' stands for bafang, or eight directions, the eight points of the compass.

Painting numerous birds pushed Ye to new levels of inventiveness, resulting in a spectacular composition. The cranes, depicted in striking opaque white with black and red detailing, are arranged around the bottle with the elegance of calligraphy, each both powerful and harmoniously balanced. Their opaque coloring contrasts brilliantly with the translucent washes, enhancing the painting's success and fresh appeal. The bottle remains in pristine studio condition, adding to its allure, as the delicate white pigment often suffers damage in similar works.

For more information on Ye Zhongsan and the Apricot Grove studio, see Hugh Moss, 'The Apricot Grove Studio,' Journal, ICSBS, Spring 1982, p.4-5, and 9-48.

Estimate EUR 4,000
Starting price EUR 2,000

129
A BLACK POTTERY TRIPOD EWER, GUI, NEOLITHIC PERIOD, LONGSHAN CULTURE

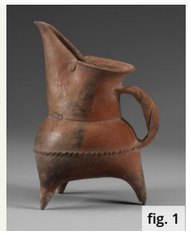
China, Shandong province, circa 2500-2000 BC. The cylindrical body supported on three tapering feet, set with a rope-twist handle, a tall upturned spout, and a circular knob below the spout. The body of an even black ware.

Provenance: From a private collection in New York, United States.
Condition: Good condition with expected ancient wear, weathering and traces of erosion, the spout with small losses and repairs, and some encrustation mostly to the interior.

Weight: 556 g
Dimensions: Height 30.2 cm

The Longshan culture emerged on the Shandong peninsula and was known for its advanced craft industry, particularly high-quality ceramics. Longshan pottery featured refined clay, elegant designs, and smooth surfaces, fired at carefully controlled temperatures. The gui, a three-legged vessel with a handle and wide spout, was used for pouring liquids, and its three legs allowed it to be placed over a fire. Excavated gui often show burn marks, suggesting they were used to heat wine for drinking rituals, while water scale deposits indicate they were also used for boiling water.

LITERATURE COMPARISON
Compare a related pottery ewer, gui, dated to circa 2600-2000 BC, 26.7 cm tall, in the Harvard Museum, object number 2006.170.91 **(fig. 1)**. Compare a related pottery tripod ewer, gui, dated circa 2400-2000 BC, 35.8 cm high, exhibited and illustrated by J. J. Lally, Chinese Ceramics in Black and White, 20 March-10 April 2010, no. 2. Compare a related terracotta cooking vessel, gui, Longshan culture, 36,7 cm high, in the Shanghai Museum.


fig. 1

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 20 March 2015, lot 776
Price: USD 6,000 or approx. **EUR 7,800** converted and adjusted for inflation at the time of writing
Description: A pale grey pottery tripod ewer, China, Neolithic period, possibly Longshan culture, late 3rd-early 2nd millennium BC
Expert remark: Compare the related form and modeling with similar rope-twist decoration, albeit around the body and not to the handle like in the present lot. Note the size (26.7 cm).



Estimate EUR 2,000
Starting price EUR 1,000





130
A LARGE PAINTED POTTERY 'SPIRAL' VASE, BAN CHIANG, 1ST MILLENNIUM BC

Thailand, Udon Thani Province. The 3000-year-old vase of ovoid form with broad shoulders and waisted neck terminating in an everted rim, the base rounded, painted with red lines forming a spiral to the body and with geometric bands around the neck and upper rim.

Provenance: From an old private collection in a French castle. According to the previous owner's family, the iron stand was fitted in the first half of the 20th century. An old collector's number 'M2669' below the rim of the vase.
Condition: Good condition, commensurate with age. Old wear, traces of use, signs of weathering, encrustations, repairs and touchups to the sides, light scratches.

Weight: 7.9 kg (excl. stand), 8.9 kg (incl. stand)
Dimensions: 44 cm (excl. stand), 60.5 cm (incl. stand)

With a wrought iron stand. (2)

Ban Chiang denotes an archeological site located in Nong Han district, Udon Thani Province, Thailand. Discovered in 1957, the site attracted enormous publicity due to its distinctive red painted pottery. During the first formal scientific excavation in 1967, archaeologists unearthed several skeletons, together with bronze grave gifts and unglazed earthenware pots which had been low-fired and painted red with unique, highly expressive and characteristic designs.

LITERATURE COMPARISON
Compare a closely related vase dated 5th century BC-5th century AD in the British Museum, registration number 1974,0617.1.



Estimate EUR 3,000
Starting price EUR 1,500



131
A LARGE NEOLITHIC POTTERY 'ZEBU' VESSEL, INDUS VALLEY CIVILIZATION

Mehrgarh culture, Balochistan, Pakistan, 2500-2000 BC. The tall waisted vessel supported on a tapered foot and rising to a gently swelling shoulder surmounted by a short neck with an everted rim, finely painted to the body with two wide bands of grazing zebus interspersed by cross symbols, framed by two narrower bands with geometric decoration, all divided by several line borders.

Provenance: From the estate of M. Loneux, Liège, Belgium, a dealer and collector active until the late 1990s.
Condition: Good condition, commensurate with age. Expected wear, small losses, few chips, nicks, scratches, flaking and rubbing to pigment, signs of burial, encrustations. Old repairs.

Weight: 3,043 g
Dimensions: Height 40 cm

The Indus Valley Civilization was a Bronze Age culture in the northwestern regions of South Asia, lasting from 3300 BCE to 1300 BCE, and in its mature form from 2600 BCE to 1900 BCE. Together with ancient Egypt and Mesopotamia, it was one of three early civilizations of the Near East and South Asia, and of the three, the most widespread. Its sites spanned an area from northeast Afghanistan and much of Pakistan to western and northwestern India. The civilization flourished both in the alluvial plain of the Indus River, which flows through the length of Pakistan and along a system of perennial monsoon-fed rivers that once coursed in the vicinity of the Ghaggar-Hakra, a seasonal river in northwest India and eastern Pakistan.

The discovery of Harappa and soon afterwards Mohenjo-Daro was the culmination of work that had begun after the founding of the Archaeological Survey of India in the British Raj in 1861. There were earlier and later cultures called Early Harappan and Late Harappan in the same area. The early Harappan cultures were populated by Neolithic civilizations, the earliest and best-known of which is Mehrgarh in Balochistan, Pakistan. Harappan civilization is sometimes called Mature Harappan to distinguish it from the earlier cultures.

Zebu cattle are thought to be derived from the Indian bos primigenius namadicus, a subspecies of the aurochs. Wild Asian aurochs disappeared during the time of the Indus Valley Civilization from their range in the Indus River basin and other parts of the South Asian region possibly due to interbreeding with domestic zebu and the resultant fragmentation of wild populations due to loss of habitat. Believed to have first been bred in northwestern South Asia, between 7000 and 6000 BC, they are understood to have been dispersed by 4000 BC and spread across much of South Asia by 2000 BC.

LITERATURE COMPARISON
Compare a closely related painted pottery jar, Balochistan, dated 2200-2000 BC, in the Ancient Orient Museum, Tokyo.



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's Amsterdam, 21 May 2003, lot 601
Price: EUR 7,170 or approx. **EUR 11,500** adjusted for inflation at the time of writing
Description: An Indus Valley pottery jar and a cup, 2300-2000 BC and 3300-3000 BC
Expert remark: Compare the related manner of painting with similar animal and geometric motifs. Note the different size (12 cm) and that the lot further comprises a cup of smaller size painted solely with a geometric design.



Estimate EUR 3,000
Starting price EUR 1,500



132
A RARE PAINTED THREE-NECK POTTERY JAR, NEOLITHIC PERIOD

China, Majiayao culture, 3rd-2nd millennium BC. The compressed globular jar tapering towards the foot, the shoulder surmounted by three evenly spaced bulbous necks, flanked by two loop handles, the shoulders and neck painted in black and red with medallions filled with a hatched design and suspending bands resembling a human figure, the necks with further hatched decoration.

Provenance: From the estate of M. Loneux, Liège, Belgium, a dealer and collector active until the late 1990s. The base with a collector's number '03268360'.
Condition: Very good condition, commensurate with age. Some old wear, traces of weathering and aging, firing flaws, soil encrustations, minor nicks, surface scratches, few shallow chips, and minuscule losses. Repairs and touchups as generally expected from Neolithic excavations.

Weight: 2.8 kg
Dimensions: Height 27.5 cm

LITERATURE COMPARISON
Compare a closely related pottery jar with two necks, Majiayao culture, dated ca. 2600-2300 BC, 26.8 cm high, in the Tokyo National Museum, collection reference number TJ-5562.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's Hong Kong, 25 November 2022, lot 802
Price: HKD 151,200 or approx. **EUR 20,000** converted and adjusted for inflation at the time of writing
Description: A small painted pottery double neck jar Majiayao culture, Banshan phase, c. 2600-2300 B.C.
Expert remark: Compare the similar form, also with multiple openings and loop handles, and color of the pigments. Note the much smaller size (18 cm).



Estimate EUR 2,000
Starting price EUR 1,000

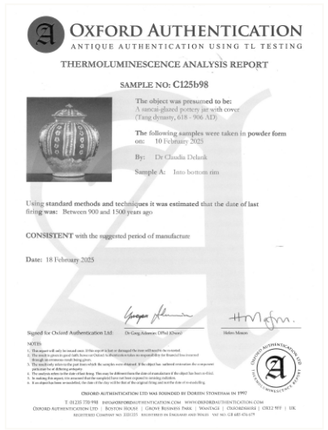
133

A BLUE AND SANCAI-GLAZED OVOID JAR AND COVER, WAN NIAN, TANG DYNASTY

Scientific Analysis Report: A thermoluminescence report issued by Oxford Authentication on 18 February 2025, based on sample no. C125b98, sets the firing date of the one sample taken between 900 and 1500 years ago, **consistent** with the dating of the present lot. A copy of the report accompanies the lot.

Published: Opulence and Desire, The Tang Dynasty, Weisbrod Chinese Art, New York, 28 March-26 May 2005, p. 54-55, no. 18.




OXFORD AUTHENTICATION
ANTIQUE AUTHENTICATION USING TL TESTING

THERMOLUMINESCENCE ANALYSIS REPORT

SAMPLE NO: C125b98

The object was presumed to be:
A sancai-glazed pottery jar with cover
(Tang dynasty, 618 - 906 AD)

The following samples were taken in powder form on: 10 February 2025

By: Dr Claudia Delank

Sample A: Into bottom rim

Using standard methods and techniques it was estimated that the date of last firing was: Between 900 and 1500 years ago

CONSISTENT with the suggested period of manufacture

Date: 18 February 2025

Signed for Oxford Authentication Ltd: Dr Greg Johnson, Dr Helen Mason

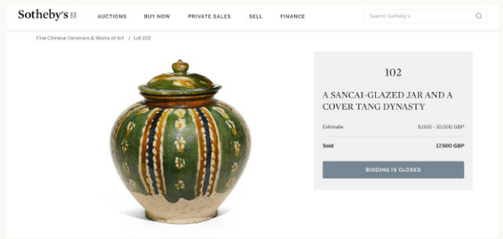
NOTES:

OXFORD AUTHENTICATION LTD WAS JOINED BY DORIEN STONEMAN IN 1997

T: 01235 770 998 INFO@OXFORDAUTHENTICATION.COM WWW.OXFORDAUTHENTICATION.COM
OXFORD AUTHENTICATION LTD | BOSTON HOUSE | GROVE BUSINESS PARK | WANTAGE | OXFORDSHIRE | OX12 9FF | UK
REGISTERED COMPANY NO. 3181335 REGISTERED IN ENGLAND AND WALES VAT NO: GB 685 476 679

China, 618-906. Superbly potted with an ovoid body supported on a short spreading foot and rising to a high angled shoulder surmounted by a short waisted neck with a rolled lip, the domed cover topped by a bud-shaped finial. The body applied with broader green and thinner amber and blue vertical stripes studded with resist-decorated spots forming floral and geometric designs, streaking down from the amber glazed everted rim, stopping well above the foot to reveal the pinkish buff body partly covered in white slip. The interior covered in an amber wash, the cover applied with a green glaze with resist-decorated florets.

Provenance: A private collection in Tokyo, acquired in Japan prior to the 1980s. Weisbrod Chinese Art, New York, by 2005. Sotheby's London, 14 May 2014, lot 102, sold for GBP 17,500 or approx. **EUR 32,000**



(converted and adjusted for inflation at the time of writing). A European private collection, acquired from the above. The base with an old label from Weisbrod Chinese Art. **Michael B. Weisbrod** is a noted scholar of Chinese art, who has published extensively on the subject over a time span of more than 50 years.


Michael B. Weisbrod

Condition: Superb condition, commensurate with age. Expected wear and firing irregularities including light warping. Small glaze flakes around the rim and body, nibbles to the edge of the unglazed foot, few shallow chips to the inner rim of the cover, and light surface scratches.

Weight: 1.8 kg
Dimensions: Height 26 cm

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams London, 12 May 2016, lot 24
Price: GBP 45,000 or approx. **EUR 80,000** converted and adjusted for inflation at the time of writing
Description: A rare blue and sancai-glazed pottery jar, Tang Dynasty
Expert remark: Compare the closely related splashed glazes and design. Note the different form, lacking cover, and the size (18.3 cm).



Estimate EUR 8,000
Starting price EUR 4,000



134

A LARGE POTTERY FIGURE OF A BACTRIAN CAMEL, TANG DYNASTY

China, 618-907. Well modeled standing foursquare, the long neck arched with the head thrown back, the mouth agape and nostrils flared, the body with simulated tufted hair at the head and neck, the limbs and neck neatly incised. A pair of bulging 'monster mask' saddlebags framed by twisted skeins slung between the two humps over the pleat-hemmed saddlecloth.

Provenance: E & J Frankel, New York, 1994. A private collection in the United States, acquired from the above and thence by descent. A copy of the original invoice from E & J Frankel, dated 20 April 1994, noting a thermoluminescence test conducted by Oxford Authentication, no. 666p48, confirming the dating above, and stating a purchase price for the present lot of USD 22,500 or approx. **EUR 46,500** (converted and adjusted for inflation at the time of writing), accompanies this lot. The Oxford test document itself is lost. **E & J Frankel** was a major New York gallery specializing in Asian Art since 1967. Run by Edith (1939-2012) and Joel Frankel (1937-2018), it was one of the oldest galleries in the United States focusing exclusively on Asian art. Leaders in their field, the Frankels traveled the world in search of Asian art treasures and educated the general public about their shared passion. Their gallery on Madison Avenue in New York City became a local institution, best known for its regular schedule of innovative thematic exhibitions, and frequently visited by the biggest names in the field, such as Eskenazi, Ellsworth, Junkunc, and the Alsdorfs.


E&J FRANKEL
LTD.
ORIENTAL ART
1040 MADISON AVENUE
NEW YORK, N.Y. 10021

April 20, 1994

INVOICE

Pottery Tomb Figure of a Corpulent Court Lady.
Her hands are covered by her sleeves, signifying that she does not do any manual labor. This form represents the style of wealthy women of this period, with long flowing drapery, plump figure, elaborate coiffeur, and sweet face. The original trend for the plump figure and elaborate coiffeur was set by a concubine to one of the Tang emperors, who was known to be fat. The pose of the figure, with a deep curve of the back, and extended hair is a very fine example of the desired posture for a court lady. There is a good deal of virginin paint remaining on the face, hair and clothing. The figure is in excellent condition with no previous breaks or repairs. The dating of this piece is consistent with the results of a thermoluminescence test from Oxford University. Test #666248

Origin: China
Date: Tang Dynasty (618 - 906)

$30,000.00

Pottery Tomb Figure of a Bactrian Camel with Elaborate Wares from Shadow Bags.
The mouth is opened to show and extended tongue and sharp teeth. There are traces of painted details on the face and red pigment in the mouth and nostrils, all of which is original. There is a saddle blanket, saddle and monster mask form bags between the two humps on the back.

Page 1


E&J FRANKEL
LTD.
ORIENTAL ART
1040 MADISON AVENUE
NEW YORK, N.Y. 10021

This figure has been repaired and restored in several areas. The head was broken off and reattached at about the half-way point of the neck, the face has always been intact. The legs are all original material but have had reattachments, there were several breaks to the body and saddle which were mended from the original parts. The parts which have been rebuilt from new material are as follows: The base upon which the figure stands is complessly new, there has been a section of one of the four ropes replaced, as well as some replacement material on one of the masks. The dating of this piece is consistent with the results of a thermoluminescence test from Oxford University. Test #666248

Origin: China
Date: Tang Dynasty (618 - 906)

Subtotal: $22,500.00
Less 20% courtesy: $7,500.00
$15,000.00
$42,000.00
Shipping and packing included: 0.00
Tax exempt, shipped out of State: 0.00
Total: $42,000.00

Page 2

Weight: 16.3 kg
Dimensions: Height 69.8 cm

From the 6th century onwards and throughout the entire Tang dynasty, the Bactrian camel frequently appears among the tomb figures of China. Imported from the Tarim Basin, eastern Turkestan, and Mongolia, it was an essential means of transporting merchants and cargo along the Silk Road into China. The species was highly regarded by the Tang emperors who established dedicated offices to oversee the Imperial camel herd. Referred to as the ships of the desert, camels endured hot temperatures and were the essential method of transport for merchants wishing to conduct trade with the oasis cities of Central Asia, such as Samarkand, Bukhara, and Isfahan, along the trading routes of the ancient Silk Road.

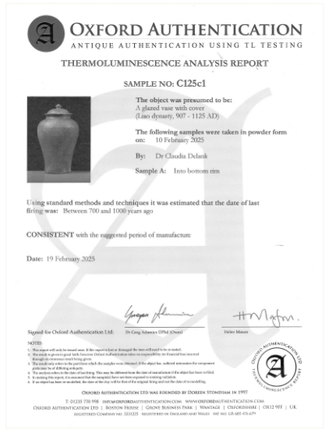
AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's New York, 29 March 2022, lot 548
Price: USD 13,860 or approx. **EUR 14,500** converted and adjusted for inflation at the time of writing
Description: A large painted pottery camel, Tang dynasty
Expert remark: Compare the closely related modeling with similar tufted hair and saddlebag. Note the size (75 cm).



AUCTION RESULT COMPARISON
Type: Related
Auction: Sotheby's New York, 11th September 2019, lot 743
Price: USD 11,250 or approx. **EUR 13,500** converted and adjusted for inflation at the time of writing
Description: A large painted pottery figure of a camel, Tang dynasty
Expert remark: Compare the closely related modeling with similar tufted hair and saddlebag. Note the size (76.8 cm).



Estimate EUR 6,000
Starting price EUR 3,000



OXFORD AUTHENTICATION
ANTIQUE AUTHENTICATION USING TL TESTING

THERMOLUMINESCENCE ANALYSIS REPORT

SAMPLE NO: C125c1

The object was presumed to be:
A glazed vase with cover
(Liao dynasty, 907 - 1125 AD)

The following samples were taken in powder form
on: 10 February 2025

By: Dr Claudia Delank

Sample A: Into bottom rim

Using standard methods and techniques it was estimated that the date of last firing was: Between 700 and 1000 years ago

CONSISTENT with the suggested period of manufacture

Date: 19 February 2025

Signed for Oxford Authentication Ltd: Dr Greg Adamson DPhil (Oxon) Helen Mason

NOTES:
1. The object will only be tested once. If the sample is lost or damaged the item will need to be re-tested.
2. The result is given to good 'soft' Saxton Oxford Authentication can not responsibility for financial loss incurred as a result of this report.
3. The result only refers to the part from which the sample was obtained. If the object has suffered restoration the component parts may be of differing antiquity.
4. Re-testing this report. It is assumed that the sample(s) have not been exposed to ionising radiation.
5. If an object has been re-modelled, the date of the clay will be that of the original firing and not the date of re-modelling.

OXFORD AUTHENTICATION LTD WAS FOUNDED BY DOMINIK STOKSTAD IN 1997

T: 01235 751 958 INFO@OXFORDAUTHENTICATION.COM WWW.OXFORDAUTHENTICATION.COM
OXFORD AUTHENTICATION LTD | BOSTON HOUSE | GRANT BUSINESS PARK | WANTAGE | OXFORDSHIRE | OX12 9FF | UK
REGISTERED COMPANY NO. 321525 REGISTERED IN ENGLAND AND WALES VAT NO. GB 685 0524 07

135

A RARE GREEN-GLAZED POTTERY BALUSTER JAR AND COVER, LIAO DYNASTY

Scientific Analysis Report: A thermoluminescence report issued by Oxford Authentication on 19 February 2025, based on sample no. C125c1, sets the firing date of the one sample taken between 700 and 1000 years ago, **consistent** with the dating of the present lot. A copy of the report accompanies the lot.

Expert's note: These low-fired wares were coated with a lead glaze, with copper added to achieve a green hue. The silvery iridescence on the surface of this piece is a result of glaze degradation over centuries of burial in a damp environment.

China, 907-1125. Of baluster form, the broad shoulders tapering to a circular foot ring, surmounted by a short cylindrical neck with a lipped rim, the domed cover topped with a bud-shaped finial, covered overall in a dark green glaze which has partially oxidized, giving it an iridescent gleam, the unglazed base and underside of the cover revealing the reddish buff ware.



Dr. Kreissl with the last President of Czechoslovakia, Václav Havel

Provenance: Collection of Dr. Rainer Kreissl. An important south German private collection, acquired from the above before circa 1990. **Dr. Rainer Josef Kreissl (1924-2005)** was a German-Czech art collector and the recipient of the Czech Republic's Medal of Merit. Born in Bohemia, Dr. Kreissl's family was permitted to remain in Czechoslovakia after World War II because of his father's efforts in smuggling Jews out of the Third Reich. Dr. Kreissl studied business in Žatec and became an antiquities dealer in the late 1950s. Due to his association with various foreign diplomats, Dr. Kreissl emigrated to west Germany after becoming a person of interest to the KGB. Dr. Kreissl continued to work as an antiquities dealer, assembling an impressive collection which he donated to the various museums in the Czech Republic. In 1995, Dr. Kreissl received an honorary Doctorates from Charles University and was later awarded honorary citizenship of the city of Prague. His broad collection can be seen in the Thimble Museum, the National Gallery, and in Prague Castle.
Condition: Excellent condition with minor wear and firing irregularities. Expected flaking to glaze, encrustations, oxidation, deterioration, and minor nibbling to the foot. An old repair to the cover.

Weight: 3,425 g
Dimensions: Height 33 cm

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's New York, 21 March 2023, lot 22
Price: USD 20,320 or approx. **EUR 20,500** converted and adjusted for inflation at the time of writing
Description: An extremely rare green-glazed zhadou, Liao dynasty
Expert remark: Compare the near identical green glaze. Note the different form and size (33 cm).



Estimate EUR 6,000
Starting price EUR 3,000

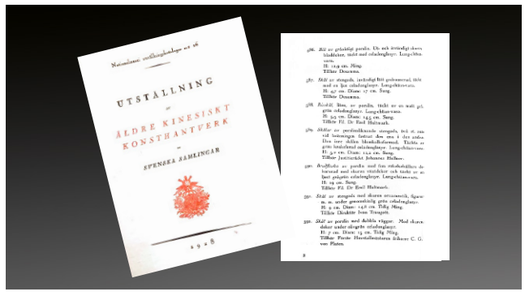


136

AN EXTREMELY RARE LONGQUAN CELADON FIVE-SPOUTED JAR AND COVER, WUKOUPING, SOUTHERN SONG DYNASTY

Published & Exhibited:
- Nationalmusei, Utställning av Äldre Kinesiskt Konsthantverk ur Svenska Samlingar, Stockholm, 1928, no. 590.
- Svenska Allmänna Konstföreningen, Emil Hultmarks Samling, Stockholm, 1942, no. 338.

China, 1127-1279. The ovoid body raised on a slightly spreading foot, surmounted by an angled shoulder issuing five tubular upright spouts with jagged rims, encircling the broad cylindrical neck, the flat circular cover topped by an elephant with curled trunk. The body finely carved and incised with a wide band of lotus blossoms above a band of overlapping petals, and covered overall in a pale sea-green glaze. (2)





Provenance: Collection of Dr. Emil Hultmark, no. E. H. 10 (labels to the base and the interior of the cover), Stockholm, Sweden, thence by descent in the family. The interior of the cover is inscribed with the letter 'H'. The base with an old label from the 1928 exhibition at the National Museum, inscribed with the catalog number '590'. The shoulder with an old label inscribed '[...] sw. 37595/103'. **Dr. Emil Hultmark** was a distinguished Swedish art historian, collector, donor, and patron of the arts. His contributions extended beyond scholarship, as he assembled one of Sweden's most significant private art collections. Additionally, he curated an extensive archive documenting Swedish artists and craftsmen, alongside a comprehensive library encompassing nearly everything written on Swedish art. In the 1920s, Hultmark co-founded the 'Kinaklubben' (China Club) in Stockholm alongside Carl Kempe and Crown Prince Gustav Adolf. A renowned collector, his elegantly furnished home and summer residence were prominently featured in 'Svenska Hem i ord och bild' during the 1930s, offering a fascinating glimpse into the golden era of European collecting.
Condition: Condition commensurate with age. Expected ancient wear and manufacturing irregularities, minor fritting, light scratches, glaze craquelure, glaze lines, the jagged spouts with two old repairs and a minor hairline to the rim. Displaying exceptionally well.

Dr. Emil Hultmark

Weight: 1.3 kg
Dimensions: Height 19 cm

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's Hong Kong, 29 May 2019, lot 16
Price: HKD 87,500 or approx. **EUR 12,000** converted and adjusted for inflation at the time of writing
Description: A Longquan celadon jar, Song dynasty
Expert remark: Compare the closely related form with five upright spouts and glaze of celadon tone. Note the similar size (17.7 cm) and the missing cover.



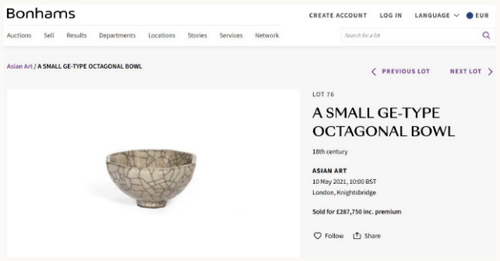
AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's New York, 18 March 2008, lot 93
Estimate: USD 12,000 or approx. **EUR 17,000** converted and adjusted for inflation at the time of writing
Description: An unusual 'longquan' celadon five-spouted jar and cover (wukouping), Northern Song dynasty
Expert remark: Compare the closely related form, decoration, and glaze.



Estimate EUR 6,000
Starting price EUR 3,000

137
A SMALL GE-TYPE OCTAGONAL BOWL, SOUTHERN SONG DYNASTY

China, 1127-1279. Finely potted with rounded, faceted sides rising gracefully from a short, tapered foot, the vessel is covered overall, including the base, in a thick, opaque glaze of soft grayish tone, suffused with an intricate network of iron-wire crackle and golden threads. The unglazed, neatly carved foot rim reveals the characteristic chocolate-brown ware.



Provenance: Bonhams London, 10 May 2021, lot 76, sold for GBP 287,750 or approx. **EUR 415,000** (converted and adjusted for inflation at the time of writing). Jules Speelman, London, United Kingdom, acquired from the above. **A copy of a provenance letter signed by Jules Speelman, confirming the dating above, accompanies this lot.**



Jules Speelman



In their auction catalogue, Bonhams dated the present lot to the 18th century and assigned a notably low estimate, which was quickly surpassed by an enthusiastic audience of bidders—many of whom evidently believed the piece to be of an earlier date.
Jules Speelman, a world-renowned dealer and collector of East Asian art, has over 60 years of experience. He joined his late father, Alfred, in 1964, continuing a family business that dates back three generations to 19th-century Holland and later expanded to England. Originally dealing in European antiques, A & J Speelman gradually shifted its focus to Asian art, particularly figurative sculpture and works of art from the past 2,000 years. Under Jules Speelman's direction, the firm is now among the foremost in the field. In 2024, the 28-lot sale of the Jules Speelman Collection at Bonhams totaled €15.2 million, far exceeding its €4.2 million estimate. Asaph Hyman, Global Head of Chinese Ceramics & Works of Art at Bonhams, praised Speelman as "**one of the greatest and most respected dealers and collectors**," renowned for his keen eye for rarity and quality.
Condition: Superb condition with minor old wear, minimal firing irregularities, and few minute scratches to the foot.

Weight: 123.5 g
Dimensions: Width 8.9 cm

With an associated padded silk storage box. (2)

Ge ware is one of the most celebrated wares of Chinese ceramics, along with the first 'official' 'Ru', and the extensively copied Guan. According to Regina Krahl in her discussion of this group in Chinese Ceramics from the Meiyintang Collection, London, 1994, Vol. 1, p. 213, "Originally, the term Ge, often mentioned in classical Chinese literature, may have been applied to a distinct ware from a specific but unidentified kiln; later, however, it appears to have turned into a connoisseurs' term for wares with certain features." In China, two poetic terms are associated with this ware: 'purple mouth and iron foot' (zikou tiezu), which signifies a dark brown body color, and 'golden threads and iron wires' (jinsi tiexian), which refers to two overlapping types of crackle, a delicate reddish and a prominent blackish one, as seen on our example.

The high regard in which such pieces were held by the great Qing dynasty imperial collector, the Qianlong Emperor, is demonstrated by the fact that Ge ware dishes appear in several informal portraits of the Emperor. One such portrait is the famous painting entitled 'One or Two?', of which there are three versions in the Palace Museum, Beijing. The Qianlong Emperor is shown seated on a daybed in front of a screen on which is hung a portrait of himself, and surrounded by precious objects from his famous collection of antiques. One of these is a small crackled dish which appears to be Ge ware. The admiration of the Qianlong Emperor for Ge wares can also be seen in the inscriptions that he applied to pieces in his collection, see for example a poem composed by the Emperor in 1785, which he had incised into the rim of a Ge vase now in the British Museum:

"Despite the pattern of hundreds of intermingling crackle lines, its texture is fine and smooth to the touch. This is the work of the talented Elder Brother. One discovers that the value of these undecorated wares is the same as that of unpolished gems. How could one compare this and the more elaborate products of Xuan(de) and Cheng(hua)? Each has its own individual charm." See the Illustrated Catalogue of Ru, Guan, Jun, Guangdong and Yixing Wares in the Percival David Foundation of Chinese Art, London, 1999, no. 94.

Examination of the Qianlong inscriptions further highlights the subject on which there has been considerable debate among scholars and connoisseurs – the difficulty of determining whether a particular piece should be described as Guan or Ge ware. Traditionally it is said that Ge ware acquired its name from the Chinese term gege (the Elder Brother referenced in Qianlong's poem above), since it was believed to have been made by the elder of the two Zhang brothers. Distinguishing between Ge and Guan ware is not greatly aided by the historical texts, which merely say that they looked similar to one another. A symposium held by the Shanghai Museum in October 1992 brought together all the leading Song ceramic scholars from China and abroad to discuss Ge ware and the ways to distinguish it from Guan ware.

However, the debate regarding exact period of production and kiln site still rages. In light of the excavations carried out at the Xiuneisi kiln at Laohudong, some Chinese archaeologists now suggest that, like Guan ware, these beautiful and refined Ge wares may have been made at kilns just outside the walls of the Southern Song palace at Hangzhou, while others suggest that they may have been made at kilns nearer to the center of Longquan production. While no unanimity of opinion was reached, it was generally thought that those wares with a double jinsi tiexian crackle should be designated 'Ge'. See Rosemary Scott, Guan or Ge Ware?, Oriental Art, Summer 1993, pp. 12-23.

The delicate, octagonal form of this cup, raised on a short foot, can be found in various wares of the Song dynasty. See, for example, a Qingbai cup of this shape illustrated by Jan Wirgin in Chinese Ceramics in the Carl Kempe Collection, Stockholm, 1964, p. 164, no. 530, and the Longquan celadon cup of this form in the collection of the Shanghai Museum illustrated in Longquan yao yanjiu (The Research of Longquan Kiln), Beijing, 2011, p. 53, pl. 5. The faceted shape of this cup suggests that it was based on a metal prototype, such as a Southern Song gilt-silver octagonal cup illustrated in Zhongguo Meishu Quanji (The Great Treasure of Chinese Fine Arts), vol. 10: Gongyi Meishu Bian (Works of Art and Craft), Beijing, 1987, no. 95, p. 45, with full description on p. 27.





LITERATURE COMPARISON
See a closely related Ge octagonal cup, attributed to the Southern Song dynasty, in the collection of the Palace Museum, Beijing, included in Selection of Ge Ware: The Palace Museum Collection and Archaeological Discoveries, Beijing, 2017, cat. no. 61 **(fig. 1)**, together with microscopic views and a chemical analysis of the glaze, p. 150. Compare a related Guan wine cup, 8 cm diameter, dated to the Song dynasty, in the Cleveland Museum of Art, accession number 1957.71. Compare a closely related Ge lobed cup, 8.2 cm diameter, dated to the Yuan dynasty, from the Percival David Foundation and now in the British Museum, registration number PDF.A.52 **(fig. 2)**.

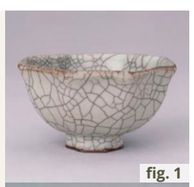


fig. 1



fig. 2

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's London, 14 May 2008, lot 309
Price: GBP 222,500 or approx. **EUR 494,000** converted and adjusted for inflation at the time of writing
Description: A fine and rare 'ge' flower-shaped bowl, Southern Song dynasty
Expert remark: Compare the closely related glaze of similar color and jinsi tiexian crackle, as well as the related form with similar rounded sides supported on a short foot with unglazed rim. Note the size (7.6 cm).



Estimate EUR 150,000
Starting price EUR 75,000

E & J Frankel Collection, New York (Lots 138-150)

E & J Frankel was a major New York gallery specializing in Asian Art since 1967. Run by Edith (1939-2012) and Joel Frankel (1937-2018), it was one of the oldest galleries in the United States focusing exclusively on Asian art. Leaders in their field, the Frankels traveled the world in search of Asian art treasures and educated the general public about their shared passion. Their gallery on Madison Avenue in New York City became a local institution, best known for its regular schedule of innovative thematic exhibitions, and frequently visited by the biggest names in the field, such as Eskenazi, Ellsworth, Junkunc, and the Alsdorfs. **Betty Ellen Eisler** (1926-2023) was a proud-and-loud lifetime New Yorker and longtime fashion merchandising executive. After attending the Tobe-Coburn School for Fashion Careers, she worked for 35 years as a national buyer and merchandise manager. After she retired in 1989, she helped her cousin Harold Gottesman with his Manhattan Mini Storage business, where she developed and ran the collection process. She was an avid collector of antique Chinese ceramics and loved to travel. Pieces from her collection are now in the Metropolitan Museum of Art.

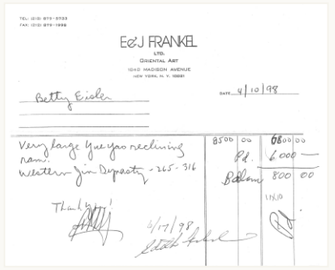
E&J FRANKEL
LTD.
ORIENTAL ART
1040 MADISON AVENUE
NEW YORK, N. Y. 10021



138
A RARE AND LARGE YUE CELADON GLAZED RAM, THREE KINGDOMS PERIOD TO WESTERN JIN DYNASTY

China, 3rd-early 4th century. Finely modelled as a recumbent ram with its four legs neatly tucked beneath the rotund body, its head slightly raised with round eyes in an alert expression above a pointed beard, the mouth agape revealing the tongue, the body carved with a pair of wings and the outlines of the legs, the crown of the head with a central aperture flanked by a pair of ridged horns curling to the sides, all covered in a celadon glaze.

Provenance: E & J Frankel, New York, 1998. The Betty Eisler Collection, New York, acquired from the above and thence by descent. A copy of the original signed invoice from E & J Frankel, dated 10 April 1998, addressed to Betty Eisler, describing the present lot as a 'Very large Yue yao reclining ram', confirming the dating above, and stating a purchase price for the present lot of USD 8,500 or approx. **EUR 15,500** (converted and adjusted for inflation at the time of writing), accompanies this lot.


E&J FRANKEL
LTD.
ORIENTAL ART
1040 MADISON AVENUE
Betty Eisler
Very large Yue yao reclining ram
Western Jin Dynasty - 265-316
8500 00
8000 00
800 00

Condition: Good condition with minor wear, firing irregularities including firing cracks with associated flaking to the underside. The left hindleg with an old repair and associated minor touchups.

Weight: 3.2 kg
Dimensions: Length 26 cm

The ram, which in Chinese is 'yang', containing the same element in the character for 'auspiciousness' or 'xiang', is a symbol of good fortune.

This charming piece belongs to a group of playful vessels and figures made for the scholar's desk that was produced in kilns in northern Zhejiang and southern Jiangsu province. Objects of this form have been unearthed from Three Kingdoms (220-265) and Jin (265-420) dynasty tombs, suggesting that they were highly treasured by their owners.

LITERATURE COMPARISON
Compare a closely related celadon-glazed candleholder in the form of a recumbent ram, 30.5 cm long, dated to the Three Kingdoms period (220-280), Wu, in the National Museum of China.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's London, 16 May 2018, lot 68
Price: GBP 50,000 or approx. **EUR 84,000** converted and adjusted for inflation at the time of writing
Description: A 'yue' celadon-glazed ram, Western Jin dynasty
Expert remark: Compare the related form, carved decoration, and celadon glaze. Note the much smaller size (18 cm).



Estimate EUR 6,000
Starting price EUR 3,000

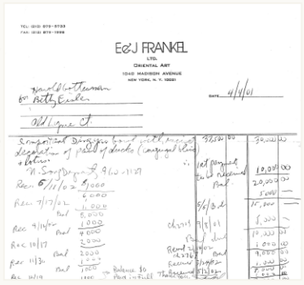
139

A RARE AND IMPORTANT CARVED DINGYAO 'DUCKS' BOWL, NORTHERN SONG DYNASTY

Expert's note: This is a classic Ding ware bowl, with all the features of fine Ding wares from the Northern Song period. It is well potted with a fine-textured white body and clear, ivory-toned glaze including the characteristic 'tear stains' on the exterior. The low foot is well cut and bears the finger imprints and nail marks of the potter who held the foot while dipping the bowl into the vat of glaze. The decoration of a pair of ducks on a pond with aquatic plants is fluently incised with some of the major lines of the design being emphasized using parallel lines.

China, 960-1127. Delicately potted with deep, gently rounded sides flaring from a short foot, the interior freely carved with two pairs of ducks swimming amid reeds and lotus, the ripples and waves of water neatly rendered. Covered overall with a soft, ivory-white glaze, the unglazed rim bound in metal.

Provenance: E & J Frankel, New York, 2001. The Betty Eisler Collection, New York, acquired from the above and thence by descent. The exterior with an old label from E & J Frankel stating a purchase price for the present lot of USD 37,500. The lot is accompanied by a copy of the original signed invoice from E & J Frankel, dated 4 April 2001, addressed to 'Harold Gottesman for Betty Eisler', describing the present lot as an 'Important Dingyao bowl', confirming the dating above, and stating a purchase price for the present lot of USD 37,500 or approx. **EUR 63,500** (converted and adjusted for inflation at the time of writing), which was diligently paid off by Betty Eisler in several installments spanning one and a half years.
Condition: Excellent condition with minor wear and expected firing irregularities including finger imprints and nail marks to the foot.


E & J FRANKEL
LTD.
ORIENTAL ART
10 EAST MADISON AVENUE
NEW YORK, N. Y. 10021

Weight: 452 g
Dimensions: Diameter 24.1 cm

The decorative theme of a pair of ducks was very popular in China, especially in association with weddings. A pair of ducks symbolizes fidelity, and if they swim on a lotus pond the message is extended, since one of the Chinese words for lotus is pronounced 'he', which is a homophone for harmony. Although Ding bowls with this charming decoration of a pair of ducks in a lotus pond that is rich in symbolism with the ducks representing connubial bliss and loyalty and the pond itself a rebus for harmony and purity are known, the present example is especially fine in its potting and decoration. The well-defined deep carving of the design is noteworthy, insinuating that the vessel was made for a special occasion, possibly as a wedding gift. Ding wares are generally thinly potted, as seen on the present vessel, with a fine body which does not require a slip to appear white after firing. It is covered in an ivory-colored glaze which runs down in somewhat darker 'tears' characteristic of the best Ding examples.

LITERATURE COMPARISON
Compare a closely related bowl also dated to the Northern Song, 18.2 cm diameter, from the Percival David Foundation and now in the British Museum, registration number PDF.100. Compare a closely related bowl dated to the 11th century, 23.7 cm diameter, formerly in the collection of Lucy Maud Buckingham and now in the Art Institute of Chicago, reference number 1924.312.




AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's Hong Kong, 31 May 2010, lot 1984
Price: HKD 2,180,000 or approx. **EUR 389,000** converted and adjusted for inflation at the time of writing
Description: A rare finely carved dingyao 'ducks' bowl, Northern Song dynasty
Expert remark: Compare the closely related form, glaze, and motif, with a similar metal lined rim and diameter (23.4 cm). Note that this example has a crack.



Estimate EUR 8,000
Starting price EUR 4,000







140
AN EXCEEDINGLY RARE ‘OIL-SPOT’ GLAZED VASE, MEIPING, SONG DYNASTY

China, 960-1279. Well potted with a tapered foot and high angled shoulder surmounted by a short waisted neck with everted rim, generously covered in a lustrous black glaze suffused with a pattern of iridescent silvery ‘oil-spots’, transitioning to a pale brown at the mouth and pooling over the rim, and stopping irregularly above the base in thick drops.

Provenance: The E & J Frankel Collection, no. 1966 (label to base), New York, 2000. The Betty Eisler Collection, New York, acquired from the above and thence by descent. A copy of the original signed invoice from E & J Frankel, dated 25 February 2000, addressed to Betty Eisler, confirming the dating above, and stating a purchase price for the present lot of USD 12,500 or approx. **EUR 22,500** (converted and adjusted for inflation at the time of writing), accompanies this lot.
Condition: Excellent condition with minor wear and firing irregularities.



Weight: 705 g
Dimensions: Height 16.1 cm

‘Oil spot’ glazes were a specialty of the Linfen, Huairen, and Jiexiu kilns of Shanxi province, which mostly used them on small bowls, possibly inspired by the rare ‘oil spot’ tea bowls of the Jian kilns of Fujian. ‘Oil spot’ vases are very rare, and there are only few examples with this glaze recorded in private or public collections. The markings were probably formed by applying an iron-saturated slip on the body under the glaze, a new technique developed to cater to the subtle, refined tastes of the time. With a lustrous black glaze suffused with an intricate pattern of iridescent silver spots of varying sizes, the pattern of oil-spot wares was associated with starry nights or melting snow as described in contemporaneous literature.

Literature comparison: Compare a related ‘oil-spot’-glazed jar, dated 13th-14th century, 20 cm high, in the Minneapolis Institute of Art, accession number 2000.39.1.

AUCTION RESULT COMPARISON
Type: Related
Auction: Sotheby’s Hong Kong, 28 November 2018, lot 379
Price: HKD 225,000 or approx. **EUR 31,500** converted and adjusted for inflation at the time of writing
Description: A black-glazed ‘oil spot’ jar and cover, Song dynasty
Expert remark: Compare the related oil spot glaze and similar color of the ware. Note the similar size (14.2 cm) and different form.



Estimate EUR 4,000
Starting price EUR 2,000



141
A PAIR OF JIZHOU ‘PAPERCUT’ BOWLS DEPICTING DRAGONS AND DEER, SOUTHERN SONG DYNASTY

China, 12th-13th century. Each finely potted with gently rounded, near-conical sides and resist-decorated to the interior with the imprints of three deer and two dragons, respectively, along with stylized blossoms, reserved against the mottled brown-glazed ground streaked with a crackled phosphatic glaze, the distinctive glaze continuing onto the exterior and ending shortly above the foot, exposing the buff ware. (2)

Provenance: The E & J Frankel Collection, no. 1943 (labels to base), New York, 1999. The Betty Eisler Collection, New York, acquired from the above and thence by descent. Each bowl with an old label inscribed with the original purchase price, USD 6,500 or approx. **EUR 12,000** (converted and adjusted for inflation at the time of writing). A copy of the original signed invoice from E & J Frankel, dated 4 June 1999, addressed to Betty Ellen Eisler, confirming the dating above, and stating a reduced purchase price of USD 5,200 or approx. EUR 9,600 (converted and adjusted for inflation at the time of writing), accompanies this lot.
Condition: Excellent condition with minor wear and firing irregularities.

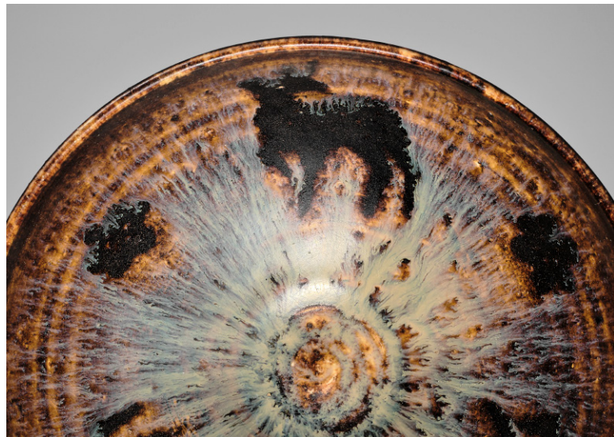


Weight: 240 g and 250 g
Dimensions: Diameter 14.1 cm (each)

AUCTION RESULT COMPARISON
Type: Related
Auction: Sotheby’s New York, 23 September 2020, lot 711
Price: USD 20,160 or approx. **EUR 24,000 (for one)** converted and adjusted for inflation at the time of writing
Description: A rare ‘Jizhou’ ‘papercut’ ‘deer’ bowl, Southern Song dynasty
Expert remark: Compare the related decoration, motifs, and glaze. Note the size (11.3 cm).



Estimate EUR 4,000
Starting price EUR 2,000





142
A YAOZHOU CARVED CELADON ‘LOTUS’ JAR, NORTHERN SONG DYNASTY

China, 960-1127. The tapering, bulbous body set with a short neck above two raised ribs, supported on a splayed foot, and well carved with large lotus blossoms issuing from leafy tendrils. The jar is covered in a glaze of a soft olive-green tone suffused with small bubbles.

Provenance: The E & J Frankel Collection, no. 2402 (label to base), New York, 2004. The Betty Eisler Collection, New York, acquired from the above and thence by descent. The base with an old label inscribed with the original purchase price, USD 8,500 or approx. **EUR 14,000** (converted and adjusted for inflation at the time of writing). A copy of the original signed invoice from E & J Frankel, dated 7 March 2004, addressed to Betty Eisler, confirming the dating above, and stating a reduced purchase price for the present lot of USD 6,800 or approx. EUR 11,000 (converted and adjusted for inflation at the time of writing) accompanies this lot.
Condition: Very good condition with minor wear, and an old shallow chip to the foot ring.



Weight: 324g
Dimensions: Diameter 11.8 cm, Height 8.9 cm

This jar is an example of the Yaozhou wares typical of the Northern Song dynasty. While the wares produced at the Yaozhou kiln complex enjoyed popularity from the end of the Tang through to the beginning of the Yuan dynasty, this vase exhibits the olive green glaze and carved floral designs common to the Yaozhou wares of the Northern Song period.

The beautiful floral motif featured on this jar began with a smooth body, partially dried (or ‘leather hard’). Using an angled tool, the floral pattern was carved out of the surface in sloping grooves. The celadon glaze was then applied to this uneven surface, pooling in the crevices and laying thinly on raised areas. Through firing, the pooled up areas grew darker in color, and the thinly glazed areas more transparent, creating illusion of light and shadows on the surface of this jar.

Literature comparison: Compare a closely related jar, dated to the Song dynasty, 8.9 cm wide, in the Asian Art Museum of San Francisco, object number B60P362. Compare a closely related jar, dated to the 12th century, 10.8 cm high, in the Victoria & Albert Museum, accession number CIRC.71-1935, and illustrated by Rose Kerr, Song Dynasty Ceramics, 2004, p. 55, no. 50. Compare a closely related jar, dated to the Song dynasty, 9.7 cm high, in the National Museum of Korea, collection number 4519.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby’s London, 11 May 2016, lot 14
Price: GBP 10,625 or approx. **EUR 19,000** converted and adjusted for inflation at the time of writing
Description: A ‘Yaozhou’ carved jar, Song dynasty
Expert remark: Compare the related form, glaze, and decoration.

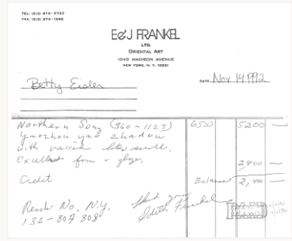


Estimate EUR 3,000
Starting price EUR 1,500

143
A YAOZHOU CELADON GLAZED ZHADOU, NORTHERN SONG DYNASTY

China, 11th-12th century. Finely potted with a bulbous body supported on a splayed foot and rising to a gently waisted neck terminating in a flaring rim, skillfully carved with six detached peony sprays and tendrils below a band of upright lappets, covered overall with a lustrous glaze of olive-green tone pooling in the recesses, save for the foot and base revealing the creamy-white ware.

Provenance: The E & J Frankel Collection, no. 1021 (label to base), New York, 1992. The Betty Eisler Collection, New York, acquired from the above. A copy of the original signed invoice from E & J Frankel, dated 14 November 1992, addressed to Betty Eisler, confirming the dating above, and stating a purchase price of USD 6,500 or approx. **EUR 14,000** (converted and adjusted for inflation at the time of writing), accompanies this lot.
Condition: Very good condition with minor wear and firing irregularities, the foot slightly polished.


E&J FRANKEL
LTD.
ORIENTAL ART
Betty Eisler
Nov 14 1992
Northern Song (960-1127)
Yaozhou yard zhadou
Credit
Bulbous
6500
5200
2900
3,700

Weight: 144 g
Dimensions: Height 8 cm

Literature comparison: Compare a closely related Yaozhou carved jar of similar form and decoration, albeit with a foliate rim, dated 11th-12th century, 13.3 cm diameter, in the Metropolitan Museum of Art, object number 13.195.2.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie’s Hong Kong, 2 December 2015, lot 2803
Price: HKD 1,960,000 or approx. **EUR 290,000** converted and adjusted for inflation at the time of writing
Description: A very rare carved Yaozhou petal-rim jar, northern Song dynasty, 11th century
Expert remark: Compare the similar color of the glaze and incised decoration. Note the lobed rim and larger size (11.8 cm).



Estimate EUR 3,000
Starting price EUR 1,500

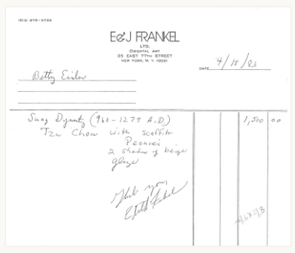




144
A CIZHOU WHITE-GLAZED SGRAFFIATO ‘PEONY’ JAR, SONG DYNASTY

China, 960-1279. Finely potted with a high angled shoulder surmounted by a short cylindrical neck. Skillfully carved through the ivory-white slip coating to the light beige-brown body with large peony blossoms surrounded by leafy stems, covered overall in a transparent glaze.

Provenance: The E & J Frankel Collection (label to the base), New York, 1983. The Betty Eisler Collection, New York, acquired from the above and thence by descent. The base with an old label inscribed ‘72’. A copy of the original signed invoice from E & J Frankel, dated 18 April 1983, addressed to Betty Eisler, confirming the dating above, and stating a purchase price for the present lot of USD 1,500 or approx. **EUR 4,600** (converted and adjusted for inflation at the time of writing), accompanies this lot.
Condition: Excellent condition with minor wear and manufacturing irregularities including few firing cracks to the base.


E&J FRANKEL
Betty Eisler
4/11/83
Sung Dynasty (960-1279 A.D.)
Tzu Chow with Scallop
Peonies
2 shades of beige
glaze
1,500 00

Weight: 1.9 kg
Dimensions: Height 19.6 cm

The Cizhou kilns were active from the late Tang through to the end of the Ming Dynasty and specialized in producing stoneware with opaque slips that were carved through to the darker ground with boldly incised, carved, or painted designs. The current lot is part of a well-known group of Cizhou wares with floral decoration deeply carved through white slip on the surface using the sgraffiato technique to show the buff-brown colored clay below.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams Hong Kong, 27 November 2024, lot 336
Price: HKD 102,400 or approx. **EUR 13,000** converted at the time of writing
Description: A Cizhou white-glazed sgraffiato ‘peony’ jar, Northern Song Dynasty
Expert remark: Compare the related decoration and motif. Note the size (14 cm).



AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams London, 9 November 2017, lot 20
Price: GBP 6,875 or approx. **EUR 12,000** converted and adjusted for inflation at the time of writing
Description: A fine and rare Cizhou ‘peony-scroll’ carved globular jar, Northern Song/Jin Dynasty
Expert remark: Compare the related decoration and motif. Note the size (15.2 cm).



Estimate EUR 3,000
Starting price EUR 1,500



145
A CIZHOU BROWN-GLAZED SGRAFFIATO JAR, SONG-YUAN DYNASTY

China, 960-1368. Robustly potted with an ovoid body supported on a short foot and rising to a short-waisted ringed neck and cupped mouth. Boldly carved through the thick lustrous blackish-brown glaze to the buff body with two bands of leafy floral scroll bands framed by line borders.

Provenance: The E & J Frankel Collection, no. 2034A (label to base), New York, 1999. The Betty Eisler Collection, New York, acquired from the above and thence by descent. A copy of the original invoice from E & J Frankel, dated 10 February 2005, addressed to Betty Ellen Eisler, dating the present lot to the Song dynasty and stating a purchase price for the present lot of USD 8,500 or approx. **EUR 13,500** (converted and adjusted for inflation at the time of writing), accompanies this lot.
Condition: Very good condition with minor wear and firing irregularities including few scattered glaze pits. Occasional light scratches.


E&J FRANKEL
Invoice
Thu, Feb 10, 2005
Invoice No. 6691
Thank you!

Weight: 1.9 kg (excl. stand) and 2.2 kg (incl. stand)
Dimensions: Height 22.9 cm (excl. stand)

LITERATURE COMPARISON
Compare a related Cizhou bottle, 20.3 cm high, dated to the Yuan dynasty, 14th century, in the Metropolitan Museum of Art, object number 18.56.32.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s New York, 19 March 2021, lot 708
Price: USD 40,000 or approx. **EUR 46,000** converted and adjusted for inflation at the time of writing
Description: A Cizhou sgraffiato ovoid vase, Jin-Yuan dynasty, 13th-14th century
Expert remark: Compare the related form, carved decoration, leafy scroll motifs, and glaze. Note the size (29.8 cm).



Estimate EUR 3,000
Starting price EUR 1,500



146
A QINGBAI GLAZED MELON-FORM EWER AND COVER, SONG-YUAN DYNASTY

China, 960-1368. Finely potted with an eight-lobed ovoid body rising to a slender waisted neck with flaring rim, flanked by the elegantly curved spout and strap handle, the cover with an everted rim and sunken knop finial, the handle and cover each with a small loop, the body and neck subtly decorated with neatly incised line bands, covered overall in a translucent pale-blue glaze stopping neatly above the base and to the interior to reveal the white ware partially burnt to orange in the firing. (2)

Provenance: E & J Frankel, New York, 1997. The Betty Eisler Collection, New York, acquired from the above and thence by descent. A copy of the original signed invoice from E & J Frankel, dated 8 February 1997, addressed to Betty E. Eisler, describing the present lot as a 'Yingqing ewer' dated to the Yuan dynasty, and stating a purchase price for the present lot of USD 7,500 or approx. **EUR 14,500** (converted and adjusted for inflation at the time of writing), accompanies this lot.
Condition: Excellent condition with minor wear and firing irregularities.


E&J FRANKEL
LTD.
ORIENTAL ART
1040 MADISON AVENUE
NEW YORK, N. Y. 10028

Weight: 822 g
Dimensions: Height 22.3 cm

Literature comparison: Compare a closely related melon-form ewer and cover, 25 cm high, dated to the 11th century, in the Museum of Oriental Ceramics, Osaka, accession number 00623. Compare a related lobed ewer, 24.2 cm high, dated to the Northern Song dynasty, in the Tokyo Fuji Art Museum.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 22 March 2018, lot 531
Price: USD 68,750 or approx. **EUR 84,500** converted and adjusted for inflation at the time of writing
Description: A Qingbai lobed ewer, Northern Song dynasty (960-1127)
Expert remark: Compare the similar form, the elegant handle and spout, and color of the glaze. Note the only slightly larger size (25 cm) and the missing cover.



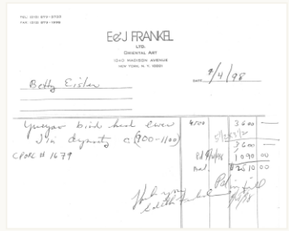
Estimate EUR 4,000
Starting price EUR 2,000



147
A CELADON-GLAZED 'PHOENIX-HEAD' EWER, SOUTHERN SONG DYNASTY

China, 12th-13th century or earlier. The lobed globular body raised on a slightly spreading foot and surmounted by a slender neck flanked by the graceful strap-handle and elegantly curved spout and terminating in a finely modeled chicken head with large round eyes and curved beak, the head and body neatly incised with feathers, covered overall in an olive-green glaze darkening in the recesses.

Provenance: The E & J Frankel Collection, no. 1679 (label to the base), New York, 1998. The Betty Eisler Collection, New York, acquired from the above and thence by descent. A copy of the original signed invoice from E & J Frankel, dated 4 April 1998, addressed to Betty Eisler, describing the present lot as a 'Yueyao bird head ewer. Jin dynasty c. 900-1100. #1679', and stating a purchase price for the present lot of USD 3,600 or approx. **EUR 6,800** (converted and adjusted for inflation at the time of writing), accompanies this lot.
Condition: Excellent condition with minor wear and firing irregularities including spur marks to the base.


E&J FRANKEL
LTD.
ORIENTAL ART
1040 MADISON AVENUE
NEW YORK, N. Y. 10028

Weight: 192 g
Dimensions: Height 14.1 cm

LITERATURE COMPARISON
Compare a closely related celadon-glazed "parrot-head or phoenix-head" ewer, dated 12th or 13th century, 14 cm high, in the Herbert F. Johnson Museum of Art, Cornell University, object number 2008.072.064.



Estimate EUR 3,000
Starting price EUR 1,500





148
A LUANBAI-GLAZED MOLDED ‘SHUFU’ DISH, YUAN DYNASTY

China, Jingdezhen, 1279-1368. Superbly potted with shallow rounded sides supported on a short splayed foot, molded to the interior with a central lotus encircled by blossoming vines and with the characters ‘shu’ and ‘fu’ (‘Privy Council’) on opposing sides, covered overall in a thick egg-white glaze save for the foot and recessed base.

Provenance: The E & J Frankel Collection, no. C 1923 (label to base) New York, 1999. The Betty Eisler Collection, New York, acquired from the above and thence by descent. The exterior with an old label inscribed ‘6500. Yuan’ and the foot with a label printed with an inventory number ‘23’. A copy of the original signed invoice from E & J Frankel, dated 4 June 1999, addressed to Betty Ellen Eisler, describing the present lot as a ‘A white glazed Shufu (official) ware plate with a floral design and the characters ‘shu’ and ‘fu’ on the interior’, dated to the Yuan dynasty, and stating a purchase price of USD 6,500 or approx. **EUR 9,300** (converted and adjusted for inflation at the time of writing), accompanies this lot.
Condition: Excellent condition with minor wear and firing irregularities.


E&J FRANKEL
LTD.
ORIENTAL ART
Betty Eisler
4 June, 1999
C PO REE 1923
A white glazed Shufu (official) ware plate with a floral design and the characters “Shu” and “Fu” on the interior. China, Yuan Dynasty (1279-1368)
Thank you

Weight: 531 g
Dimensions: Diameter 18.6 cm

Shufu ware porcelains, identified by the small characters ‘shu’ and ‘fu’ in the molded decoration, were produced at Jingdezhen during the Mongol Yuan Dynasty for ceremonial use in the Shumei Yuan, a bureau of military and civil affairs. They are distinguished by the thick luanbai (or ‘eggshell-white’) glaze that sometimes obscures their customary floral decoration. Shufu-type wares, without the official shufu inscription, were a common export ware in the Yuan, but only the best examples bore the characters designating them for official use. The invention of Shufu ware and its thick white glaze were instrumental in the development of blue and white porcelain.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby’s New York, 21 September 2021, lot 91
Price: USD 20,160 or approx. **EUR 22,000** converted and adjusted for inflation at the time of writing
Description: A molded ‘Shufu’ white-glazed ‘lotus’ dish, Yuan dynasty
Expert remark: Compare the closely related form, decoration, and glaze. Note the much smaller size (14 cm).



Estimate EUR 4,000
Starting price EUR 2,000



149
A FINE JUNYAO PURPLE-SPLASHED DISH, YUAN DYNASTY

China, 1279-1368. Well potted with shallow rounded sides supported on a short spreading foot and rising to a broad everted rim, covered overall in a thick, finely crackled, sky-blue glaze with a large mottled lavender splash continuing over to the exterior, thinning to mushroom at the rim, and stopping irregularly above the foot, revealing the buff ware.

Provenance: The E & J Frankel Collection, no. 1692 (label to base), New York, 1998. The Betty Eisler Collection, New York, acquired from the above and thence by descent. The base with an old label inscribed ‘5,000’. A copy of the original signed invoice from E & J Frankel, dated 16 July 1998, addressed to Betty Eisler, describing the present lot as a ‘Junyao plate with splash’, and stating a purchase price for the present lot of USD 5,000 or approx. **EUR 9,400** (converted and adjusted for inflation at the time of writing), accompanies this lot.
Condition: Very good condition with minor wear and firing irregularities, few tiny chips to the foot.


E&J FRANKEL
LTD.
ORIGINAL ART
Betty Eisler
7/14/98
Junyao plate with splash
5,000

Weight: 232 g
Dimensions: Diameter 13.1 cm



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams London, 28 July 2020, lot 123
Price: GBP 11,312.50 or approx. **EUR 18,000** converted and adjusted for inflation at the time of writing
Description: A Jun ware purple-splashed dish, Yuan Dynasty
Expert remark: Compare the closely related form with similar broad rim, sky-blue glaze with similar mottled lavender splash, and size (13 cm).



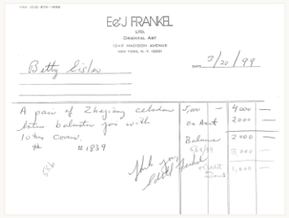
Estimate EUR 4,000
Starting price EUR 2,000



150
A PAIR OF LONGQUAN CELADON JARLETS AND COVERS, MING DYNASTY

China, 1368-1644. Each freely carved around the exterior with a wide band of leafy floral scroll above a band of upright petals, the cover with foliate rim, bud-form finial, and similar carved decoration, covered overall with a finely crackled olive-green glaze save for the foot and the inner rim of the cover revealing the ware burnt to orange in the firing. (2)

Provenance: The E & J Frankel Collection, no. 1839 (labels to base), New York, 1999. The Betty Eisler Collection, New York, acquired from the above and thence by descent. A copy of the original signed invoice from E & J Frankel, dated 20 March 1999, addressed to Betty Eisler, describing the present lot as 'a pair of Zhejiang celadon lotus baluster jars with lotus covers. #1839', and stating a purchase price for the present lot of USD 5,000 or approx. **EUR 9,200** (converted and adjusted for inflation at the time of writing), accompanies this lot.
Condition: Very good condition with minor wear and manufacturing irregularities including firing cracks, each cover with a shallow chip to the inner rim, one foot with a minor chip.


E&J FRANKEL
LTD.
ORIENTAL ART
Betty Eisler
3/30/99
A pair of Zhejiang celadon lotus baluster jars with 10th Cent.
#1839

Weight: 758 g and 639 g
Dimensions: Height 13.8 cm and 13.4 cm

AUCTION RESULT COMPARISON
Type: Related
Auction: Christies Hong Kong, 3 December 2021, lot 2825
Estimate: HKD 175,000 or approx. **EUR 22,500 (for one)** converted and adjusted for inflation at the time of writing
Description: A rare small Longquan celadon jar and cover, Southern Song dynasty (1127-1279)
Expert remark: Compare the related form and glaze. Note the height (7 cm).



Estimate EUR 4,000
Starting price EUR 2,000





151
A LARGE BLUE AND WHITE JAR, MING DYNASTY

China, 16th to early 17th century. Well potted with a globular body supported on a tall waisted foot and rising to a cylindrical neck. Finely painted in shades of cobalt-blue with four medallions enclosing auspicious flowers including chrysanthemums and bamboo, backed by a central band of mountain landscapes framed by leafy floral bands, all below floral sprays encircling the neck, the base unglazed revealing the white ware.

Provenance: Property from the Château de Villiers in Mantes la Ville, France, and thence by descent in the same family. The Château belonged to the seigneury of Villiers from 1698 to 1921. In 1766, it became the property of André Joachim Brochant de Villiers (1745-1784), member of the Paris Parliament, who with his wife Marie Félicité de Pille transformed it into a fashionable residence before further alterations in the 19th century. The Brochant de Villiers family sold the property in 1921 to a family of industrialists. During the Second World War, the château was occupied by the Todt Organization led by Albert Speer. In August 1944, an aerial bombardment destroyed the entire building except for the dovecote. After the war, the land was bought by the city and converted into the Parc de Vallée.
Condition: Good condition with old wear and expected firing irregularities including fritting, pitting, open bubbles, firing cracks, and dark spots. Few fine hairlines at the upper rim, probably inherent to firing, a star-shaped hairline crack to the base, glaze recesses and associated glaze flaking around the foot.


The Château de Villiers in Mantes la Ville

Scientific Analysis Report: A thermoluminescence report issued by Oxford Authentication on 18 February 2025, based on sample no. P125b92, sets the firing date of the one sample taken between 400 and 600 years ago, **consistent** with the dating of the present lot. A copy of the report accompanies the lot.

Weight: 7.7 kg
Dimensions: Height 36.5 cm

LITERATURE COMPARISON
Compare a related blue and white jar, 27 cm diameter, dated 15th-16th century, formerly in the collection of Philipp Walter Schulz and now in the Grassi Museum of Applied Arts, Leipzig, inventory number 1907.330.



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 24 July 2020, lot 8
Price: USD 13,750 or approx. **EUR 16,500** converted and adjusted for inflation at the time of writing
Description: A large blue and white jar, late Ming dynasty, 17th century
Expert remark: Compare the related form, decoration with similar cartouches against a leafy ground, and size (39.3 cm).

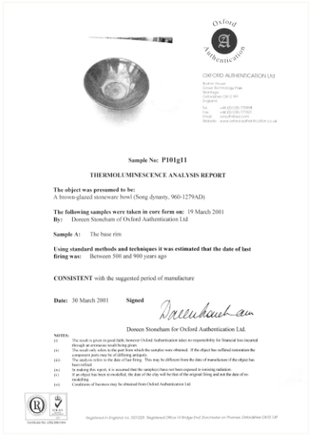


Estimate EUR 4,000
Starting price EUR 2,000



152
A RARE YAOZHOU PERSIMMON-GLAZED BOWL, NORTHERN SONG-JIN DYNASTY

Scientific Analysis Report: A thermoluminescence analysis report issued by Oxford Authentication on 30 March 2001, based on sample number P101g11, sets the firing date of one sample between 500 and 900 years ago, **consistent** with the dating above. A copy of the report accompanies this lot.


Oxford Authentication

OXFORD AUTHENTICATION Ltd

Sample No: P101g11

THERMOLUMINESCENCE ANALYSIS REPORT

The object was presumed to be:
A brown-glazed stoneware bowl (Song dynasty, 960-1279AD).

The following samples were taken in core form on: 19 March 2001
By: Doreen Stoneham of Oxford Authentication Ltd

Sample A: The base rim

Using standard methods and techniques it was estimated that the date of last firing was: Between 500 and 900 years ago

CONSISTENT with the suggested period of manufacture

Date: 30 March 2001 **Signed**

Doreen Stoneham for Oxford Authentication Ltd.

NOTES:
(i) The result is given in good faith, however Oxford Authentication takes no responsibility for financial loss incurred through an erroneous result being given.
(ii) The result only refers to the part from which the samples were obtained. If the object has suffered restoration the analysis may not be applicable to that area.
(iii) The analysis refers to the date of last firing. This may be different from the date of manufacture if the object has been refired.
(iv) In the case of fine repair, it is assumed that the sample(s) have not been exposed to ionising radiation.
(v) If an object has been re-modelled, the date of the clay will be that of the original firing and not the date of re-modelling.
(vi) Conditions of business may be obtained from Oxford Authentication Ltd.

Registered in England no. 3051035. Registered Office 14 Bridge End Dorchester-on-Thames Oxfordshire OX10 7JP

China, 960-1234. Finely potted with deep rounded sides supported on a short thick spreading foot and rising to an everted rim. Covered overall with a deep glossy reddish-brown glaze save for the central unglazed ring to the well and stopping irregularly above the foot revealing the buff ware.

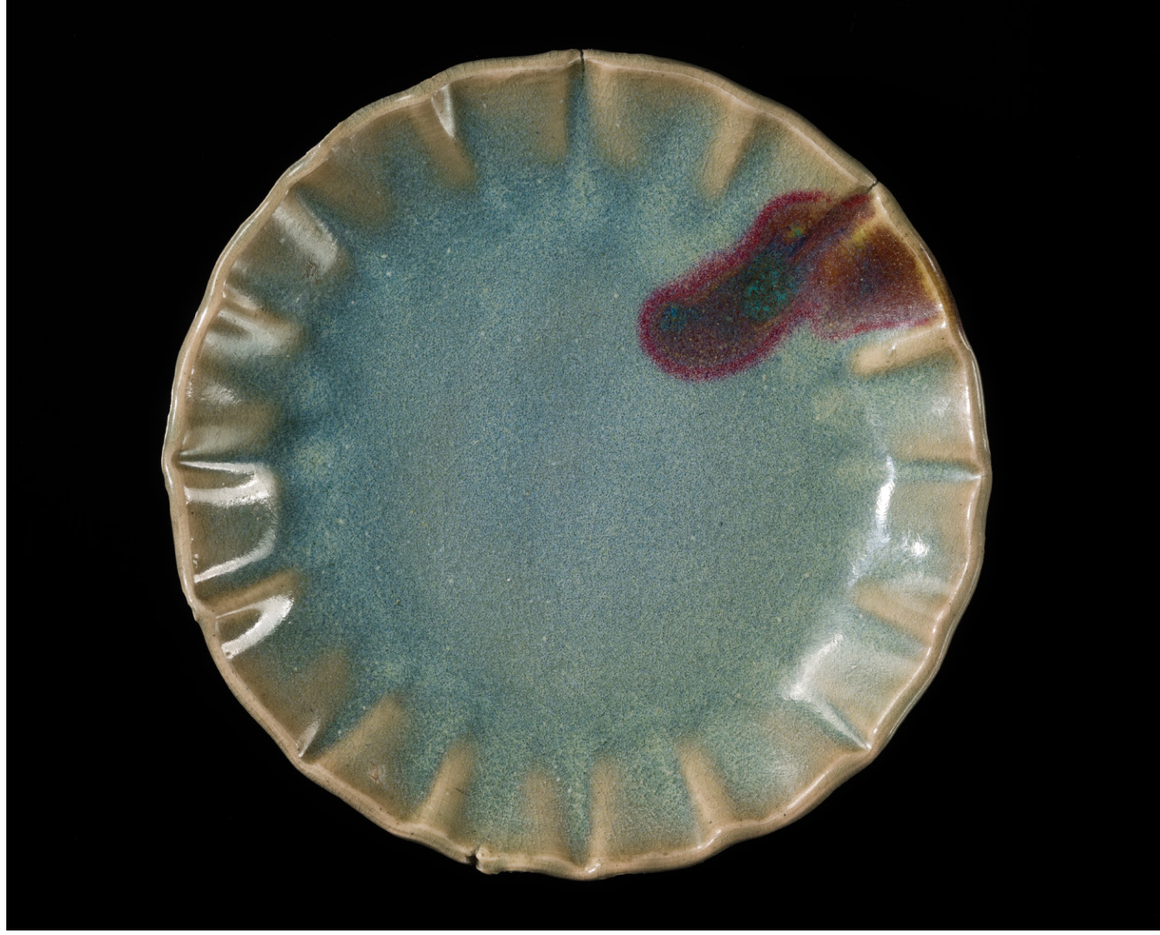
Provenance: From the collection of a Lady and a Gentleman in Buckinghamshire, United Kingdom.
Condition: Very good condition with minor wear firing irregularities, light surface scratches, and two drilled holes from sample-taking to the foot.

Weight: 524 g
Dimensions: Diameter 21.4 cm

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's Hong Kong, 4 June 2024, lot 3180
Price: HKD 163,800 or approx. **EUR 20,500** converted at the time of writing
Description: A Yaozhou persimmon-glazed conical bowl, Northern Song dynasty
Expert remark: Compare the closely related form and glaze, albeit lacking the central unglazed ring of the present lot. Note the size (15.5 cm).

Estimate EUR 4,000
Starting price EUR 2,000



153
A PETAL-RIMMED JUNYAO PURPLE-SPLASHED 'CHRYSANTHEMUM' DISH, YUAN-EARLY MING DYNASTY

Published & Exhibited: Ben Janssens Oriental Art, TEFAF Maastricht, 14-23 March 2014, p. 52-53.

China, 13th-14th century. The shallow dish supported on a short, neatly cut foot with recessed base, the gently curved sides molded in the shape of chrysanthemum petals, all under a finely crackled glaze of milky blue color thinning to mushroom on the rim, highlighted by two large teardrop-shaped splashes of reddish-purple color suffused with hues of malachite green, one continuing over the rim to the exterior where the glaze stops in a circular line with thick drops above the foot revealing the pale buff ware.

Provenance: Ben Janssens Oriental Art, London, 2014. **Ben Janssens** opened his eponymous gallery in 1996 in London, specializing in early Chinese art. Previously he had been a director at Spink & Son. He also served as the Chairman of the Executive Committee of TEFAF Maastricht.
Condition: Good condition with minor wear, firing irregularities including small firing cracks at the rims, a tiny bruise with minor glaze flakes below the rim.


Ben Janssens

Weight: 288 g
Dimensions: Diameter 15.2 cm

The chrysanthemum petal rim as seen on the present lot is rare but examples from other regional kilns of the Song dynasty are known. **In the case of purple-splashed Junyao wares, chrysanthemum-shaped dishes are extremely rare.**



Literature comparison: Compare a similarly shaped greenish-white glazed chrysanthemum dish with a flat base and interior, dated to the Song Dynasty, in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (II), Hong Kong, 1996, p. 173, no. 157. Compare a related Junyao dish with foliate rim, dated to the Yuan dynasty, illustrated by Wang Qingzheng, The Complete Works of Chinese Ceramics, vol. 10, Shanghai, 2000, p. 193, no. 217.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 23 September 2022, lot 949
Price: USD 100,800 or approx. **EUR 102,000** converted and adjusted for inflation at the time of writing
Description: A bracket-lobed Jun dish, Yuan dynasty, 14th century
Expert remark: Compare the closely related form. Note the glaze lacks any splashes, and the size (15.4 cm).

Estimate EUR 6,000
Starting price EUR 3,000



154
A RETICULATED BLUE AND WHITE ‘PARROT’ VASE, LÊ DYNASTY

Published & Exhibited: Masuda collection. Two thousand years of Vietnam ware history, Machida City Museum, Tokyo, 2013, cat. no. 318.



Vietnam, 15th-16th century. Finely potted with a pear-shaped body supported on a short foot and rising to a slender waisted neck with a hexagonal trumpet mouth, applied to the sides with richly carved and pierced foliate-shaped cartouches with alternating stylized lotus blossoms, long-tailed birds, and deer, framed by similarly shaped, smaller cartouches with lions below and floral emblems above, surrounded by boldly painted cobalt-blue clouds below bands of key-fret and narrow stiff leaves encircling the neck, the interior of the mouth with a double line border and pendent trefoils. The unglazed base covered with a reddish-brown wash.

Provenance: Property from the Masuda Collection, Japan. **Seiji Masuda** began collecting Vietnamese ceramics during his frequent business trips to Vietnam. The collection comprised around 1,400 pieces covering over 2,000 years of Vietnamese ceramics history, making it one of the largest of its kind in Japan. Some of the pieces have been exhibited at the Kyushu National Museum.
Condition: Good condition, commensurate with age, with expected wear, minor firing irregularities including small firing cracks. The rim with a fine hairline (c. 3 cm) and a small chip with associated small repair and touchups. Two tiny chips to the cartouches. The glaze is slightly matte.

Weight: 1.1 kg
Dimensions: Height 26 cm

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s Paris, 10 December 2020, lot 97
Price: EUR 12,500 or approx. **EUR 14,500** adjusted for inflation at the time of writing
Description: A blue and white enameled stoneware vase, Vietnam, circa 16th century
Expert remark: Compare the closely related form, decoration, and motifs. Note the size (29.2 cm).



Estimate EUR 6,000
Starting price EUR 3,000

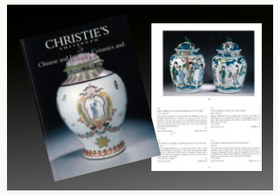


155
A PAIR OF EXCEPTIONALLY LARGE WUCAI ‘GODESSES’ BALUSTER JARS AND COVERS, TRANSITIONAL PERIOD, MID-17TH CENTURY

China. Each finely painted in vivid enamels, iron red above the glaze, and neatly graduated shades of cobalt blue. (4)

- The first vase features the goddess Chang’e and female attendants in her moon palace, one attendant holding her rabbit, all amid thick clouds and craggy rockwork.
- The second vase depicts Xiwangmu and attendants playing various instruments, including a sheng, a flute, and gongs, all below a band of cracked ice at the shoulder and leafy sprays of chrysanthemum and peony amid rockwork to the neck.
- The covers each with three boys at play amid rockwork, surmounted by a green glazed finial in the form of a Buddhist lion.

Provenance: Christie’s Amsterdam, 13 May 1998, lot 108. A private collection in Belgium, acquired from the above.
Condition: The vases with old repairs, overpainting, and touchups to the upper rims and one cover. The Buddhist Lion finials date from the Qing dynasty but are not original to the covers. Otherwise in good condition with little wear, minor fritting, and few tiny chips along the rims. Overall presenting exceptionally well.



Weight: 10.6 kg and 10.7 kg
Dimensions: Height 51.5 cm (each)

Literature comparison: Compare a closely related jar and cover depicting women at leisure with similar decoration on the cover, dated to the mid-17th century, 50.5 cm tall, in the Metropolitan Museum of Art, object number 50.235.1a, b.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christies New York, 27 March 2024, lot 199
Price: USD 30,240 or approx. **EUR 30,000 (for a pair)** converted and adjusted for inflation at the time of writing
Description: Two Chinese Wucai jars and covers, transitional period, 17th century
Expert remark: Compare the closely related form, decoration, and subject. Note the much smaller size (38.1 cm). Also note that one jar was broken to pieces and that both are in restored condition.



Estimate EUR 8,000
Starting price EUR 4,000



156
A BLUE AND WHITE ‘FIGURAL’ BRUSHPOT, BITONG, TRANSITIONAL PERIOD

China, 17th century. Intricately painted with a group of courtiers and attendants beside a carriage in a lush forest with craggy rockwork, a farmer kneeling before them and pointing towards a herder guiding his ox along a shore. The grass finely detailed with C-shaped lines, flanked by rockwork and misty clouds. A finely incised band of scrolls below the upper rim, and a geometric band above the foot. The base unglazed.

Provenance: From the collection of Albert Y.P. Lee and Sara K.S. Lee. **Albert Y. P. Lee** (Li Erbai, 1930-2021) was an important Chinese art collector and dealer. He was born in Shanghai into a wealthy, cultured and well-respected family. His father Li Yingshuan was the grandnephew of Li Hongzhang, a politician, general, and diplomat of the late Qing dynasty who served in several important positions in the Qing court. Li Yingshuan began collecting in the 1930s, amassing around 200 archaic bronzes, of which many were donated to the Shanghai Museum in 1979 after his death. Albert, growing up immersed in this environment, helped to expand his father’s collection. In the early 1970s, he established the Far East Gallery in Yorkville, Toronto, which he operated until the 1990s. He also co-published the book, Important Inscribed Ancient Chinese Bronze Vessels From the Li Yingshuan Collection in the Shanghai Museum, commemorating his father’s bronze collection. Together with the support and help of his wife, Sara K.S. Lee, the couple amassed an impressive collection of their own, including works previously from renowned collectors such as Duan Fang (1861-1911) and Yu Shenwu (1896-1984). A number of bronzes from their collection were sold at Sotheby’s New York in September 2022.
Condition: Good condition with some old wear and firing irregularities including small glaze recesses and dark spots. Some fritting and few shallow chips to the rim, the foot and base with minor chips.



Albert Y. P. Lee and Sara K. S. Lee

Weight: 3.2 kg
Dimensions: Height 19.6 cm, Diameter 20 cm

LITERATURE COMPARISON
Compare a closely related blue and white brushpot with similar incised bands, dated to the Shunzhi period, 20.4 cm diameter, in the Cleveland Museum of Art, accession number 1964.179.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby’s New York, 19 March 2024, lot 326
Price: USD 48,260 or approx. **EUR 47,000** converted at the time of writing
Description: A blue and white ‘figural’ brushpot, Ming dynasty, Chongzhen period
Expert remark: Compare the fine brushwork and shades of cobalt blue, the rendering of the grass and clouds, and the finely incised bands. Note the size (22 cm).



Estimate EUR 6,000
Starting price EUR 3,000

157
A LARGE (53 CM HIGH) BLUE AND WHITE ‘PHEASANTS’ VASE, GU, SHUNZHI-KANGXI PERIOD

China, 1644-1722. Superbly potted with a tall spreading foot rising to a bulbous mid-section surmounted by a trumpet neck. Vividly painted in shades of cobalt blue with a pair of pheasants amid craggy rockwork, peony blossoms, and the Three Friends of Winter pine, bamboo, and plum, all framed by three chevron bands, with a fourth to the interior below the rim.

The recessed base with a double circle mark in underglaze blue.

Provenance: From the private estate of a noble family in Austria.
Condition: Good condition with minor wear and firing irregularities, little fritting, the rim and foot with few small chips, few fine hairlines.

Weight: 4.8 kg
Dimensions: Height 52.8 cm

During the early Qing dynasty, up until the 1680s, conditions were unsettled in China and the making of Imperial wares as well as the use of reign marks on porcelain was restricted in various ways. During this period, different types of other marks came into use, including empty double circles. The usage of some of these marks continued well into the later Kangxi era and then started again in the 19th century, mostly on Kangxi revival pieces.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s London, 6 November 2013, lot 740
Price: GBP 8,125 or approx. **EUR 15,000** converted and adjusted for inflation at the time of writing
Description: A Chinese blue and white vase, gu, Kangxi period (1662-1772)
Expert remark: Compare the closely related form, manner of painting, and size (52.5 cm). Note that this vase has a “star crack to the base (approx. 10 cm long)”.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby’s Paris, 9 December 2021, lot 4
Estimate: EUR 20,000 or approx. **EUR 22,000** adjusted for inflation at the time of writing
Description: A large blue and white beaker vase, early Qing dynasty
Expert remark: Compare the closely related form, manner of painting, and size (53.5 cm).



Estimate EUR 3,000
Starting price EUR 1,500





158
A BLUE AND WHITE YENYEN VASE, KANGXI PERIOD

China, 1662-1722. Superbly painted in shades of rich cobalt blue, the swelling body with a continuous mountain and river landscape where two fishermen on a boat have left two sages on a rocky shore, and with farmers in daily pursuits, the scene repeated to the neck, all below a geometric band encircling the rim.

The recessed base with an underglaze-blue double circle.

Provenance: An Important Private Collection of Chinese Porcelain & Works of Art, United Kingdom, and thence by direct family descent. **The collection was in storage for over a century**, comprising several hundred pieces, including thirty Qing-dynasty Imperial porcelains and works of art. The collector was a British industrialist who traveled extensively from 1911 to 1930, spending seven years in China, where he acquired the majority of his collection.
Condition: Excellent condition with minor wear and expected firing irregularities including dark spots and light warping.

Weight: 3.7 k g
Dimensions: Height 43.5 cm

AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams London, 14 May 2012, lot 95
Price: GBP 23,750 or approx. **EUR 46,000** converted and adjusted for inflation at the time of writing
Description: A blue and white yenyen vase, Kangxi
Expert remark: Compare the closely related form, manner of painting, landscape motif, and size (44 cm).



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's London, 14 May 2013, lot 209
Price: GBP 37,500 or approx. **EUR 70,500** converted and adjusted for inflation at the time of writing
Description: A blue and white 'phoenix tail' vase, Kangxi period (1662-1722)
Expert remark: Compare the closely related form, manner of painting, and landscape motif. Note the similar size (45.1 cm).



Estimate EUR 6,000
Starting price EUR 3,000



159
A RARE BLUE AND WHITE PORCELAIN JAR AND COVER, YU TANG JIA QI MARK

China, Jiajing to Wanli periods, mid-16th to mid-17th century. Elegantly potted, of baluster shape with gently curving sides, painted in deep cobalt blue with six roundels enclosing peony, camellia, lotus, chrysanthemum and pomegranate. The shoulder and lid with bands of ruyi heads, a band of petal lappets above the base and a band of vine scrolls around the neck.

The recessed base with the underglaze-blue four-character hallmark within a double circle.

Inscriptions: To the base, 'Yu tang jia qi'.

Provenance: Collection of W. R. Hodgson, acquired in Tokyo in the early 1950s on the advice of Professor Fujio Koyama of the Tokyo National Museum. Thence by descent within the family. Zacke, Vienna, 25 April 2020, lot 289, sold for EUR 10,112 or approx. **EUR 12,500** (adjusted for inflation at the time of writing). Collection of Dr. John Bannard (d. 2024), Nottingham, United Kingdom, acquired from the above and thence by descent. **Lieutenant Colonel William Roy Hodgson**, CMG, OBE (1892-1958) was an Australian soldier, public servant, and diplomat. His significant achievements were being involved in the formation of the United Nations General Assembly and representing Australia internationally at many diplomatic conferences during the Second World War, and being a member of the drafting committee of the UN Universal Declaration of Human Rights. He served as Australian Minister to Japan between 1949-1952.
Condition: Good condition with minor wear, tiny surface scratches, minor firing irregularities including pitting and firing cracks, one minuscule Kintsugi touchup to the mouth, the knob reattached, few hairlines to the mouth and one to the cover, and two hairline cracks to the interior of the body.



Formal portrait of Lt. Col. W.R. Hodgson, Australian Minister to France, c. 1945



Weight: 1,7 kg (total)
Dimensions: Height 25 cm

The Jade Hall, Yu Tang, also known as the Hanlin Academy, was an official body in Beijing open only to scholar-officials who received the jinshi (metropolitan) degree. The Hanlin Academy or 'Office of the Forest of Brushes' was founded in 738, and once it gained control over rescript writing, became the preeminent scholarly institution of the inner court. The Yu Tang Jia Qi mark occurs on porcelain from the Jiajing, Wanli, Tianqi, Chongzhen, Shunzhi, and Kangxi periods in differing calligraphic forms and means 'Beautiful Vessel for the Jade Hall'. Porcelains with this mark are considered to be rare.

LITERATURE COMPARISON
Compare with a closely related blue and white bowl with similar decoration, dated to the Jiajing period, in the British Museum, registration number C627.



Estimate EUR 6,000
Starting price EUR 3,000

160

A LARGE FAMILLE VERTE ‘ARRIVAL OF XIWANGMU’ BRUSHPOT, BITONG, KANGXI PERIOD

Expert’s Note: The present brush pot belongs to a rare group of Kangxi famille verte vessels painted with two distinct tones of aubergine, rather than the more common combination of a single aubergine tone and sapphire blue. For direct comparison, see the brush pot sold at Sotheby’s New York, 19 March 2019, lot 328, listed in the auction result comparison below.
Another remarkable feature is the depiction of Xiwangmu as an elderly woman—an unusual choice, as she is more commonly portrayed as youthful and beautiful, aligning with conventional aesthetic preferences. However, truly original artworks are rarely created to cater to mainstream tastes; instead, they often embrace the unconventional or even the provocative, in stark contrast to later imitative works.

China, 1662-1722. Of cylindrical form, brightly painted in shades of green, aubergine, yellow, and iron-red with black and red outlines, with a continuous scene of the Eight Immortals standing under a gnarled pine amid rockwork and lingzhi. The group is led by Li Tieguai who points at the Queen Mother of the West (Xiwangmu) descending from the skies atop a crane and holding a basket of peaches, flanked by two female attendants holding fans and standing on scrolling clouds.

Provenance: The collection of Eskil Artberg, and thence by descent in the family. The base with remnants of an old paper label. **Eskil Artberg** (1886-1974) was an important Swedish dealer of Asian art. Together with his brother John Artberg he founded the antique shop Japanska Magasinet in Stockholm in 1909. The brothers were actively involved in trading Japanese and Chinese works of art and contributed to early exhibitions by lending objects, including the 1911 exhibition of Japanese art at the Konstakademin. Initially, their shop specialized in Japanese works of art and high-quality Japanese paper, which was popular among Swedish artists in the early 20th century. However, as interest in Japanese art declined after World War II, Eskil shifted his focus toward Chinese works of art. Today, both the Ethnographic Museum and the Museum of Far Eastern Antiquities in Stockholm hold items acquired from Japanska Magasinet.



Eskil Artberg (1886-1974)

Condition: Very good condition with minor wear and manufacturing irregularities including minor pitting and few dark spots, little rubbing to enamels.

Weight: 2.8 kg
Dimensions: Height 16.7 cm, Diameter 20 cm

Literature comparison: Compare a closely related famille verte brushpot, dated to the 18th century, 15.5 cm high, formerly in the collection of Ernest Grandidier and now in the Musée Guimet, accession number G 2025.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s London, 11 November 2011, lot 1041
Price: GBP 55,250 or approx. **EUR 110,000** converted and adjusted for inflation at the time of writing
Description: A large famille verte brush pot, Kangxi period (1662-1722)
Expert remark: Compare the closely related form, decoration, and manner of painting. Note the size (15.2 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby’s New York, 19 March 2019, lot 328
Price: USD 572,000 or approx. **EUR 686,000** converted and adjusted for inflation at the time of writing
Description: An extraordinary, fine and large inscribed famille-verte brushpot, Qing dynasty, Kangxi period
Expert remark: Compare the closely related form and manner of painting, particularly the use of two shades of aubergine which is rare (see expert’s note). Note the similar size (18.4 cm) as well as the inscription and the different motif.



Estimate EUR 20,000
Starting price EUR 10,000







161
A FAMILLE VERTE ‘LI TIEGUAI’ SQUARE BOX AND COVER, KANGXI PERIOD

China, 1662-1722. The square body supported on four short bracket feet, each side painted with blue, aubergine, and a yellow lotus blossom on a diaper pattern of square scrolls covered in emerald-green. The cover finely painted in shades of green, blue, yellow, and aubergine with Li Tieguai seated on rockwork and his attendant kneeling before him to hand over his shoe. His staff leaning towards a pine and suspending a double gourd. The scene framed by a band of square scrolls with lotus blossoms.



Provenance: Berwald Oriental Art, London (label to base). A private collection of Chinese porcelain in northern London, United Kingdom, acquired from the above in the 1990s. **John Berwald** has been dealing in Chinese ceramics for over thirty years, having had galleries in both London and New York. He established Berwald Oriental Art in 1986, opening his first gallery on Kensington Church Street a few years later. Specializing in Chinese ceramics, sculpture, and works of art from the Han through to the Qing dynasty, Berwald has helped to form some of the world’s finest collections of Chinese art.
Condition: Very good condition with some wear and manufacturing irregularities including firing cracks. Few tiny chips along the rims, occasional light scratches, little rubbing to enamels.

Weight: 482 g
Dimensions: Size 5 x 10 x 10 cm

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s New York, 17 September 2010, lot 1374
Price: USD 37,500 or approx. **EUR 52,000** converted and adjusted for inflation at the time of writing
Description: A rare small famille verte square bowl, Kangxi period
Expert remark: Compare the closely related manner of painting with a similar palette of several shades of green as well as blue, pale aubergine, and yellow, without any red. Note the closely related size (9.5 cm).

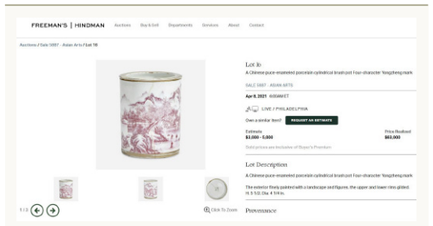


Estimate EUR 6,000
Starting price EUR 3,000

162
A PUCE ENAMELED PORCELAIN BRUSH POT, BITONG, YONGZHENG YUZHI MARK, CIRCA SECOND HALF OF THE 18TH CENTURY

Expert’s note: Technically, the painting style on this Bitong closely resembles 18th-century European prints and engravings, particularly in its use of stippling to create shading and depth in the landscapes. Idealized landscapes with small figures began appearing in French prints around 1750 and soon reached China, inspiring local artists to develop a Chinese response to these novel designs. The painting on the present lot remains closely aligned with its etched prototypes, suggesting a creation date between 1750 and 1800. Given the exceptional quality of the enameling, it is possible that this piece was produced in a workshop associated with the Imperial court or even within the Zaobanchu (Imperial Household Department). The finest puce-enameled landscapes appear on ceramics, glass, and copper wares, often bearing Qianlong marks, and seem to have been produced exclusively at Imperial ateliers during the latter half of Qianlong’s reign. The Yongzheng Yuzhi mark on the present lot should be regarded as an homage rather than merely apocryphal, as no such wares were produced during the Yongzheng period.

China. Of cylindrical form, finely painted in rich detail with a tranquil scene featuring a scholar, a lady, and a farmer before an elaborate temple complex nestled between craggy rocks and lush trees, the vast river with two fishermen in a boat, all below towering misty mountains. The base with a blue-enameled four-character mark *Yongzheng yuzhi*.



Provenance: Property from an old Private Collection, Louisiana, United States. Freeman’s, Philadelphia, 8 April 2021, lot 16, sold for USD 63,000 or approx. **EUR 71,500** (converted and adjusted for inflation at the time of writing). A notable private collector in Kensington, London, United Kingdom, acquired from the above.
Condition: A notable hairline crack which has been professionally cleaned and stabilized extends through more than half of the vessel. Otherwise in good condition with expected old wear from handling, minor firing irregularities, light scratches, and rubbing to gilt and enamels. The mark partly faded.

Weight: 465.6 g
Dimensions: Height 13.4 cm

With an associated padded silk storage box. (2)

LITERATURE COMPARISON
Compare a porcelain bowl with puce enameled landscapes against a millefleur ground, with a Yongzheng mark and of the period, in the Seattle Art Museum, accession number 33.55. Compare a related puce enameled porcelain vase with landscape decoration, with a Qianlong mark and of the period, in the collection of the Palace Museum, Beijing, included in the exhibition West Meets East. Western Style Porcelain in the Forbidden City, Beijing, 2005, and illustrated on Gothebog.com **(fig. 1)**.


fig. 1

Estimate EUR 15,000
Starting price EUR 7,500





163
A BLUE AND WHITE ‘LOTUS’ BOTTLE VASE AND MATCHING ZITAN STAND, KANGXI PERIOD

China, 1662-1722. Finely potted with a compressed globular body supported on a short spreading foot and rising to a tall cylindrical neck, and skillfully painted to the exterior in shades of cobalt blue with lotus blossoms borne on leafy scrolling vines.



The recessed base with an underglaze-blue **artemisia leaf mark** within a double circle.

Provenance: From the estate of Murray Reisenstein, a private collector from New York City who eventually retired in Naples, Florida. The wood stand inscribed to the base, ‘1643’.
Condition: Good condition with minor old wear and expected firing irregularities. Little fritting, a shallow chip to the rim, the neck slightly leaning. The wood stand with few minor age cracks and a central aperture.

Weight: 4.3 kg (excl. stand), 5.8 kg (incl. stand)
Dimensions: Height 39 cm (excl. stand), 44.5 cm (incl. stand)

With a finely carved zitan hardwood stand, showing matching lotus designs in high relief, dating from the same period. (2)

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s Paris, 25 June 2021, lot 324
Price: EUR 68,750 or approx. **EUR 77,500** adjusted for inflation at the time of writing
Description: Blue and white porcelain vase, China, Qing dynasty, Kangxi period (1622-1722)
Expert remark: Compare the closely related form, decoration, motifs, and size (37 cm). Note the apocryphal Xuande mark.



Estimate EUR 6,000
Starting price EUR 3,000

164
A FAMILLE-ROSE ‘FLORAL’ DISH, ENGRAVED JOHANNEUM MARK N=184, YONGZHENG PERIOD

China, 1723-1735. Finely potted, with shallow rounded sides supported on a short foot, vibrantly enameled with tangled stems of peony, rose, and chrysanthemum twisting upwards and across, the blooms in delicate shades of pink and yellow, the leaves rendered turquoise and green, the rest of the surface undecorated save for the rim, which is lined in café-au-lait.

Provenance: Ex-collection Augustus the Strong, King of Poland and Elector of Saxony. From an old Belgian aristocratic estate, formerly kept in a Brussels townhouse. The base with the wheel-etched Johanneum mark ‘N=184. I’.

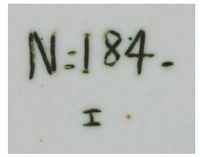


The present lot was formerly kept in an aristocratic townhouse in Brussels, Belgium

Condition: Excellent condition with minor old wear and minute firing irregularities. Only little rubbing to the enamels, light surface scratches, a shallow chip to the backside of the rim, and a tiny nick to the foot.

Weight: 351 g
Dimensions: Diameter 22.5 cm

The so-called Johanneum mark on this dish was used for porcelains from the collection of Augustus the Strong, Elector of Saxony (1670-1733). Porcelains from the old Collection, an inventory of which was started in 1721, bear these engraved marks, which were colored black, of numbers and letters corresponding to the particular class of porcelain, ie., an ‘H’



written sideways (as seen on the present dish), denoting ‘green Chinese’. It is believed that the presence of the Johanneum mark indicates that the piece entered the collection prior to the death of King Augustus in 1733. In 1860, Queen Victoria made a gift of a similar dish to the Victoria and Albert Museum.

LITERATURE COMPARISON
Compare a related famille rose dish with auspicious flowers, Jingdezhen kilns, dated to the Yongzheng era, in the Staatliche Kunstsammlungen Dresden, inventory number PO 6217 **(fig. 1)**. Compare a closely related famille rose dish, dated c. 1725, 34.7 cm diameter, in the Art Institute of Chicago, reference number 2003.51.12.


fig. 1

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s New York, 17 September 2010, lot 1484
Price: USD 11,250 or approx. **EUR 14,500** converted and adjusted for inflation at the time of writing
Description: A fine well-painted famille rose dish, engraved Johanneum mark N=176, Yongzheng period
Expert remark: Compare closely related enamels, motif, Johanneum mark, and size (22.4 cm).



Estimate EUR 4,000
Starting price EUR 2,000





165
A PRISTINE PAIR OF FAMILLE-ROSE ‘DEERS AND QUAILS’ GILT-DECORATED BALUSTER VASES AND COVERS, QIANLONG PERIOD

China, 1736-1795. Each finely decorated with two lobed cartouches enclosing a pair of quails amid rockwork, peonies, and chrysanthemums to one side, and a pair of deer in a palace garden on the other, as well as smaller fan-shaped panels with auspicious flowers, all reserved on a coral ground richly decorated in gilt with scrolling clouds and bands, the covers of a similar design topped by tall lotus bud-shaped finials.

Provenance: The Ionides Collection, and thence by family descent to Lady Camilla Panufnik. Each vase inscribed to the inner rim and the interior of the cover, ‘GU 28 9LJ’. Born to a leading Anglo-Jewish family with trade connections in China and Japan, **Nellie Ionides** (1883-1962) was well known as a collector, connoisseur, philanthropist, and expert on Chinese porcelain. She married Basil Ionides (1884-1950), a member of the Greek shipping family. Basil Ionides is particularly remembered as the pioneering Art Deco designer of The Savoy Theatre and Claridges. Nellie and Basil Ionides shared a love of the arts and were both collectors, bequeathing items to various museums, including the Victoria and Albert. Nellie had a special admiration for Chinese porcelain, especially the blue and white and famille verte wares of the Kangxi period, and has been credited with having an almost intuitive gift for discovering museum quality pieces in the Brighton Lanes, the Tunbridge Wells Pantiles, and the antique shops and auction houses of Sussex, Surrey, and London.
Condition: Excellent condition with minor wear and minimal manufacturing irregularities including little pitting to the interior. In such pristine condition, the present pair must be considered exceedingly rare.



Nellie Ionides with her poodle, Clicquot, c. 1945

Weight: 3.5 kg and 3.6 kg
Dimensions: Height 41.6 cm and 41.2 cm

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie’s London, 15 May 2018, lot 261
Price: GBP 8,125 or approx. **EUR 13,500 (for one)** converted and adjusted for inflation at the time of writing
Description: A coral-ground famille rose ‘boys’ vase, Qianlong period
Expert remark: Compare the closely related decoration with similar gilt-decorated coral ground and famille-rose cartouches. Note the different size (24.2 cm).



Estimate EUR 4,000
Starting price EUR 2,000



166
A FAMILLE-ROSE ‘THREE STAR GODS’ VASE, YONGZHENG PERIOD

China, 1723-1735. Well potted with an ovoid body supported on a slightly spreading foot and rising to a waisted neck with lipped rim, the exterior finely painted in vibrant enamels to depict the Daoist dignitaries of the Three Stars, Fu, Lu, and Shou accompanied by young attendants holding branches, a scepter, and sticks, below the moon in a continuous landscape with rockwork and a wutong tree. The neck similarly decorated with a cloth-wrapped qin, a bowl with Buddha’s hand citron and peach, and a ruyi scepter.

Provenance: Christie’s London, 4 November 2014, lot 10, sold for GBP 4,000 or approx. **EUR 7,400** (converted and adjusted for inflation at the time of writing). A private collection in the United Kingdom, acquired from the above and thence by descent. An old label from Christie’s inscribed ‘10 S749’ to the interior of the rim.
Condition: Very good condition with minor wear and firing irregularities, little rubbing to enamels.

Weight: 2 kg
Dimensions: Height 27 cm

With a padded storage box. (2)

The Sanxing (Three Stars) are the gods of the three celestial bodies considered essential in Chinese astrology and mythology: Jupiter, Ursa Major, and Canopus, forming the Daoist triad of happiness (Fu), prosperity (Lu), and longevity (Shou). Their iconic representation as three old bearded wise men dates back to the Ming dynasty, when Fuxing, Luxing and Shouxing were considered to be personified deities of these attributes.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s London, 3 November 2020, lot 160
Price: GBP 35,000 or approx. **EUR 56,000** converted and adjusted for inflation at the time of writing
Description: A large famille rose ‘figural’ baluster vase, Yongzheng period
Expert remark: Compare the closely related manner of painting. Note the different subject and size (38.2 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s New York, 24 March 2011, lot 1804
Price: USD 27,500 or approx. **EUR 37,500** converted and adjusted for inflation at the time of writing
Description: A famille rose baluster vase, Yongzheng period
Expert remark: Compare the closely related manner of painting. Note the different subject, form, and size (43.5 cm).

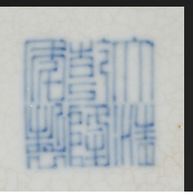


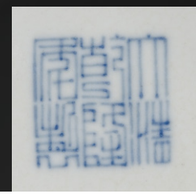
Estimate EUR 4,000
Starting price EUR 2,000











167
AN IMPERIAL PAIR OF DOUCAI ‘LANÇA’ BOWLS, QIANLONG MARK AND PERIOD

China, 1736-1795. Each bowl has deep, rounded sides and is painted in green, yellow, blue, and aubergine enamels, as well as iron-red. The exterior with a continuous band of conjoined scrolling tendrils supporting seven flame mandorlas that alternate with Lança characters below a double blue line border at the rim. The interior is neatly decorated with a further band of Lança characters.

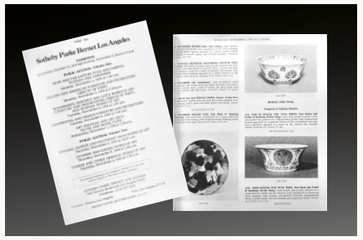


The recessed bases with a cobalt blue six-character seal mark *da Qing Qianlong nianzhi* and of the period.

Provenance: Sotheby’s Parke-Bernet Los Angeles, 8 November 1979, lot 1761. The Quincy Chuang Collection, Hong Kong, acquired from the above. Two labels from Sotheby’s Parke-Bernet Los Angeles, inscribed ‘1761/2’, accompany the lot. **Quincy Chuang** (Zhuang Guilun), born in Shanghai, was a famous Chinese art collector who served as the president of the renowned Hong Kong art collector’s organization the Min Chiu Society and director of the Tung Wah Group of Hospitals. He was the brother-in-law of Hu Huichun, who guided Chuang in acquiring objects for his own collection. Part of his collection was sold in auction houses including Sotheby’s and Christie’s, and a number of pieces were donated to the Shanghai Museum.



Quincy Chuang



Condition:
Excellent condition with only minor wear and minuscule firing irregularities, small glaze lines and light surface scratches mostly to interior, the base with minor craquelure near the foot. The enamels are extremely well preserved.

Weight: 295 g and 308 g
Dimensions: Diameter 15.9 cm and 15.8 cm

With a padded storage box and two textile covered stands. (5)

This distinct design is closely tied to Tibetan Buddhism, possibly inspired by a headdress named a ‘five-leaf’ crown, with each leaf symbolizing one of the five Buddhas: Vairocana (center), Aksobhya (east), Ratnasambhava (south), Amitabha (west), and Amogha (north). The Tibetan Lança characters featured in the design are meant for invocations. In contrast to followers of monotheism, the Qing emperors not only conducted official ceremonies for Heaven, Earth, and ancestors but also constructed temples within the Forbidden City where they honored both Buddhist and Daoist gods. Scholars propose that the Qing rulers supported Tibetan Buddhism to gain favor with the Mongolian and Tibetan aristocracy.

Lança (or Lantsa) characters are a script primarily used for writing Sanskrit, particularly in Buddhist texts and inscriptions. The script originated in India and later became widely adopted in Tibet, Nepal, Mongolia, and China for religious and decorative purposes. Lança is often seen in temple inscriptions, mantra carvings, and sacred texts, especially in Vajrayana Buddhism. The script is notable for its ornate, elongated letterforms, which are distinct from more common Brahmi-derived scripts like Devanagari.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s New York, 22 March 2013, lot 1560
Price: USD 20,000 or approx. **EUR 26,000** converted and adjusted for inflation at the time of writing
Description: A pair of doucai bowls, zhihetang zhi hall marks in iron red within double squares, Qianlong period
Expert remark: Compare the closely related decoration, motif, and size (16.8 cm). Note the slightly different form and site, as well as the ‘zhihetang zhi’ hallmarks to the base.



Estimate EUR 15,000
Starting price EUR 7,500

168

AN IMPERIAL YELLOW-GROUND FAMILLE ROSE ‘FORI CHANGMING’ BOWL, QIANLONG MARK AND PERIOD

China, 1736-1795. The deep, rounded sides rising from a short foot to a gently everted rim, the exterior sumptuously enameled with four pink medallions finely painted with iron-red trellis pattern and enclosing the characters ‘fo ri chang ming’ **(the sun of Buddha shines eternally)** in bright cobalt blue, all framed by meandering lush green foliate stems laden with pink and blue lotus blossoms against the lemon-yellow ground. The base with an underglaze-blue four-character mark *Qianlong nianzhi* within a double square and of the period.

Provenance: Arthur J. Brown, no. C40 (label to base), Harrogate, United Kingdom. An Important Private Collection of Chinese Porcelain & Works of Art, United Kingdom, acquired from the above and thence by direct family descent. **The collection was in storage for over a century**, comprising several hundred pieces, including thirty Qing-dynasty Imperial porcelains and works of art. The collector was a British industrialist who traveled extensively from 1911 to 1930, spending seven years in China, where he acquired the majority of his collection. The present lot, however, was acquired by him during one of his short stays in England, no doubt because it closely resembled the pieces he acquired in China.
Condition: Good condition with minor wear and firing irregularities. The rim with two minuscule nicks and a short hairline, visible on our images. Light rubbing and minor flaking to enamels. The colors are exceptionally fresh and crisp.

Weight: 329.2 g
Dimensions: Diameter 16.2 cm

The design on the present lot is recorded in the Qing Palace Archives: ‘On the twenty-second day of the twelfth month in the first year of the Qianlong reign [...] the emperor endorsed the production of wares in accordance with the plate prototype featuring a yellow ground with green-enameled floral motifs and the four characters Fori chang ming, applicable on any 7-cun [the Chinese measurement cun is equivalent to 3.2-3.55 cm] plate, 5-cun plate, large bowl and small bowl [...]’. Henceforth, the design became an established form of the Imperial kilns and continued to be produced through the Jiaqing and Daoguang reigns.

AUCTION RESULT COMPARISON

Type: Near identical
Auction: Sotheby’s New York, 21 March 2018, lot 699
Price: GBP 37,500 or approx. **EUR 63,000** converted and adjusted for inflation at the time of writing
Description: A yellow-ground famille-rose ‘fori changming’ bowl, Qianlong mark and period
Expert remark: Compare the near identical form, decoration, motifs, reign mark, and size (16.3 cm). Note the condition report from Sotheby’s states there are “[...] four short restored hairline cracks [and] three small restored flake chips [...]”.

AUCTION RESULT COMPARISON

Type: Near identical
Auction: Christie’s Hong Kong, 28th November 2012, lot 2202
Price: HKD 500,000 or approx. **EUR 85,500** converted and adjusted for inflation at the time of writing
Description: A yellow-ground famille rose bowl, Qianlong four-character mark within double-squares and of the period (1736-1795)
Expert remark: Compare the near identical form, decoration, motifs, reign mark, and size (16.3 cm). Note the condition report from Christie’s states there are “[...] two very faint short restored rim hairlines which appear to have been overpainted [and] further minor areas of overpainting [...]”.

Estimate EUR 30,000
Starting price EUR 15,000





169

AN IMPERIAL GILT-DECORATED POWDER-BLUE ‘LOTUS’ VASE, QIANLONG MARK AND PERIOD

China, 1736-1795. The globular body supported on a spreading foot and surmounted by a trumpet neck flanked by reticulated handles in form of stylized phoenixes. The vase is decorated to the body with four large cartouches each depicting a large lotus head amidst scrolling tendrils, all above a band of stylized lappets to the foot rim. The neck is gilded with further lotus scrolls above a band of lotus and ruyi. The base and interior covered in turquoise, the recessed base with an underglaze blue six-character seal mark *da Qing Qianlong nianzhi* and of the period.

Weight: 3 kg
Dimensions: Height 39.2 cm

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s Paris, 9 June 2021, lot 226
Price: EUR 150,000 or approx. **EUR 169,000** adjusted for inflation at the time of writing
Description: A gilt-decorated powder blue-ground vase, China, Qing dynasty, copper red Qianlong six-character seal mark and of the period (1736-1795)
Expert remark: Compare the closely related gilt decoration on a blue ground, phoenix-form handles, lotus scroll, and Qianlong seal mark (albeit in red) on a turquoise base. Note the smaller size (35 cm) and more ovoid body.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Poly Auction, Beijing, 6 July 2023, lot 5628
Price: RMB 18,400,000 or approx. **EUR 2,523,000** converted and adjusted for inflation at the time of writing
Description: A powder-blue-ground gilt-decorated vase, Qianlong mark and period
Expert remark: Compare the closely related gilt decoration on a blue ground. Note the underglaze-blue Qianlong reign mark in official script, as well as the more compressed body and the elephant handles.



Estimate EUR 40,000
Starting price EUR 20,000

EXPERT’S NOTE
The present lot is one of the few Imperial objects outside China with a confirmed provenance tracing back to the time of its manufacture—the Qianlong period. Notably, since Daniel Beale left China in 1797, it is certain that he acquired this vase during the Emperor’s lifetime. While this masterpiece from the Imperial workshops in Beijing is already magnificent and exceedingly rare on its own merits, its seamless, **over 225-year-old provenance** makes it truly one of a kind.

PROVENANCE
Collection of Daniel Beale, **acquired in China before 1797**, and thence by direct family descent to this day. **Daniel Beale** (1759-1842) was a Scottish merchant and trader active in China during the Qianlong period and thereafter, in the late 18th and early 19th centuries. Born in Scotland, he became involved in the lucrative East Asian trade, working as a supercargo for the East India Company and engaging in private trade in Canton. Daniel Beale was the purser of, successively, the East India Company ships Walpole and General Coote on voyages between London and Canton in 1783-1786: in 1783 he joined the Macao partnership of John Henry Cox and John Reid in their mercantile ventures. Giving evidence before the British parliament’s commons committee of Enquiry on the East India Company’s Affairs on 11 May 1815, Beale testified that he had been resident in Canton “from the latter end of 1787 to the middle of 1797” and acted as “agent for many of the mercantile houses in Bombay and Bengal.” He was connected with prominent trading firms and had extensive dealings with British and Chinese merchants. By 1797, Beale & Co. had become the biggest of the country traders, dealing with clients in Bombay, Calcutta and London, in Indian cotton, sandalwood, tin, pepper Chinese tea and silk as well as opium. In 1797, Daniel Beale left China to join Magniac & Co. in London. In 1800 the sole British firm in Canton is recorded as Reid, Beale & Co., formerly Hamilton & Reid, and in 1804 became Beale & Magniac. After Beale’s death, a part of his collection was sold at Christie’s and other auction houses, while **the present lot was kept in the family for over 200 years**.



Daniel Beale (1759-1842), a Scottish merchant and trader active in China during the Qianlong period



Daniel Beale at his Farm at Edmonton with his Favourite Horse, by Jacques-Laurent Agasse (1767-1849)

Condition: Excellent condition with only minor wear and minimal firing irregularities, the gilt still very crisp and with few minor areas of rubbing mostly along the handles and upper rim.



170

A RARE FLAMBÉ-GLAZED VASE, MEIPING, QIANLONG MARK AND PERIOD

China, 1735-1796. Finely potted with elegantly curved sides rising to a broad rounded shoulder, surmounted by a gently waisted neck with a lipped rim. The exterior covered with a finely crackled and vibrant purplish-red glaze with lavender streaks thinning to mushroom around the mouth, the base covered in a mottled mushroom-brown wash. The recessed base incised with a six-character seal mark *da Qing Qianlong nianzhi* and of the period.

Provenance: From an important private collection in Montreal, Quebec, Canada. An *in situ* image shows several Imperial pieces from this collection.
Condition: Superb condition with minor wear and manufacturing irregularities including a small smoothened area to the edge of the foot, the glaze with intentional crackling, minor pitting, and few burst bubbles.



An *in situ* image take of several Imperial pieces from the collection of the previous owner

Weight: 2,449 g
Dimensions: Height 29.8 cm

The elegant form of this vase, with its gently swelling shoulders and tapering body, provides a perfect canvas for showcasing the striking hues of the streaky flambé glaze. Jun wares of the Song dynasty were held in high regard by countless generations, including at the Manchu court of the Qing dynasty. The Yongzheng and Qianlong Emperor were particularly attracted by this glaze and commissioned the then Superintendent of the Imperial kilns in Jingdezhen, Tang Ying (1682-1756) to create copies. The technical ingenuity and high level of experimentation of the potters working at the imperial kilns in Jingdezhen is evident in the successful revival of Song glazes. Tang Ying is known to have gone to considerable lengths to emulate this glaze, even sending his secretary, Wu Yaopu and selected craftsmen to Junzhou in 1729, in order to work with local potters and obtain the recipe for reproducing Jun wares. The official list from 1735 on the Taocheng jishi bei ji (Commemorative stele on ceramic production), inscribed by Tang Ying, records no less than nine varieties of Jun glazes, of which five were based on Song originals that had been sent from the palace in Beijing to the Imperial kilns in Jingdezhen.

The stunning glazes that were created at Jingdezhen in imitation of Jun wares were considered by contemporaries even more attractive than the original. Lan Pu in his *Jingdezhen tao lu* (Account of ceramics in Jingdezhen), published in 1815, exclaims: "the glaze is multi-coloured and has 'hare's fur' markings. The best is red like cosmetic rouge, then comes blue-green like spring onions or kingfisher feathers and purple like ink black... Jun ware red pieces that the ancients made were composed of rough, coarse-grained clay tinged with yellow, and though the glaze colour is lively they are not fine pieces. Today, Jingdezhen selects clean, fine, white clay to mould the body, and then applies red glaze. In this way the red colour has a much richer appearance" (Rose Kerr, "Jun Wares and their Qing Dynasty Imitation at Jingdezhen", *The Porcelains of Jingdezhen. Colloquies on Art & Archaeology in Asia No. 16*, London, 1992, p. 155).

Lan Pu notes the great difference in appearance between Song dynasty Jun glaze and its Qing copy, and in fact the two diverge in their composition. While the opalescent glaze of Song Jun wares was achieved by a chemical reaction that happened in the kiln during firing, the vibrant and thick flambé glazes of the Qing dynasty were created by the application of three differently coloured glazes. Furthermore, the use of a fine porcelain body enhanced the luminosity of the glaze.

Literature comparison: Compare a closely related flambé-glazed meiping, 36.4 cm high, dated to the Qianlong period, in the National Palace Museum, Taipei, object number 中瓷004459N000000000.

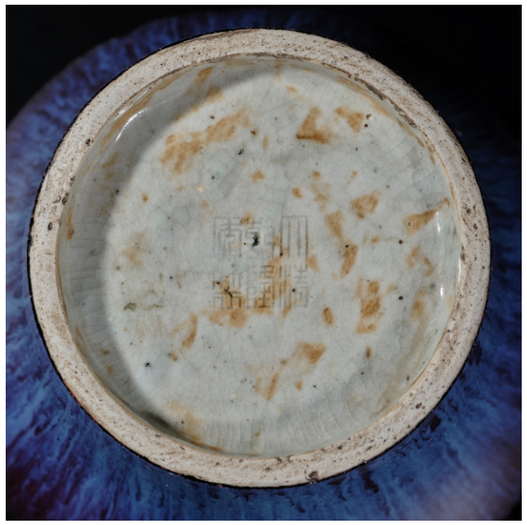
AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 19 March 2013, lot 206
Price: USD 137,000 or approx. **EUR 179,000** converted and adjusted for inflation at the time of writing
Description: A rare flambe-glazed vase (meiping), Qianlong seal mark and period
Expert remark: Compare the closely related form and glaze.



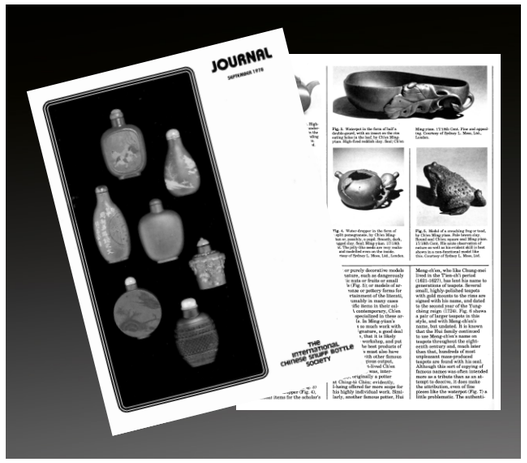
AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's Hong Kong, 8 April 2011, lot 3023
Price: HKD 475,000 or approx. **EUR 83,500** converted and adjusted for inflation at the time of writing
Description: A flambe-glazed Meiping Vase, Qing dynasty, 18th century
Expert remark: Compare the closely related form and glaze.



Estimate EUR 30,000
Starting price EUR 15,000







171
A RARE YIXING FIGURE OF A TOAD, SIGNED CHEN MINGYUAN, EARLY QING DYNASTY

Published: Paul Moss, I-Hsing-Tea-Taste, Journal of the International Chinese Snuff Bottle Society, vol.10, no.3, September 1978, pg. 6, fig. 5.

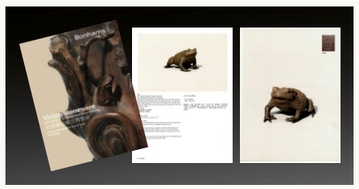
China, mid-17th to early 18th century. Superbly and naturalistically modeled with meticulous attention to the toad's anatomy, depicted poised with its head held high in an alert expression. The warty lumps on its back identify it as a male of the species. Crafted from stoneware in an appealing grayish-brown tone, the base bears two seals.

With a padded silk storage box. (2)



Condition: Good condition with minor old wear and firing irregularities. The hind feet with small losses, two toes with minuscule repairs.

Provenance:
- Hugh M. Moss Ltd., London, 1977.
- The Gerard Hawthorn Collection of Yixing Stoneware, acquired from the above.
- Bonhams Hong Kong, 28 November 2011, lot 226, sold for HKD 350,000 or approx. **EUR 62,000** (converted and adjusted for inflation at the time of writing).
- The Al Thani Collection, acquired from the above.



The storage box with old labels from Bonhams Hong Kong pertaining to the 2011 sale of the present lot, and a cutout of the Bonhams Hong Kong listing of the present lot.



Hugh Moss (c. 1970)

Hugh Moss (b. 1943) is an author, dealer, artist, lifelong collector, and enthusiast of Chinese art, and the foremost authority on Chinese snuff bottles.



Gerard Hawthorn in front of his gallery

Gerard Hawthorn joined Sydney L. Moss Ltd in 1963 and later became an independent art dealer, assisting the world's leading collectors and museums in acquiring rare Chinese antiques. Additionally, he formed his own collection of Chinese art, especially Yixing stoneware, which before their sale in November 2011 was regarded as one of the world's greatest and most distinguished collection of Yixing wares by a single owner.

Weight: 166 g
Dimensions: Length 9.5 cm

Chen Mingyuan was active during the reigns of Kangxi and Yongzheng (mid-17th to early 18th century). He was a highly respected ceramic artist, and is generally regarded as one of the finest of all the Yixing potters, second only to Shi Dabin. Chen was a native of Yixing, his father Chen Ziqi had been a distinguished potter who taught him the traditions of the so-called 'purple sand'. Chen is particularly known for his ingenious use of natural forms, from teapots to various models of fruits and nuts.

Literature comparison: For a small Yixing stoneware model of a turtle by Chen Mingyuan in the Shanghai Museum, with matching 'Chen' seal, see Themes and Variations. The Zisha Pottery of Chen Mingyuan, Hong Kong, 1997, pg. 196, pl. 94. Compare a related figure of a toad on a pine log, signed by Chen Zhongmei, sold at Sotheby's Hong Kong, 24 May 1978, lot 344.

Estimate EUR 10,000
Starting price EUR 5,000



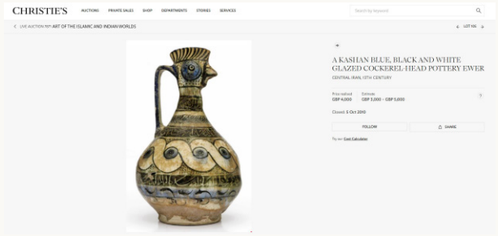
172
A KASHAN BLUE, BLACK AND WHITE GLAZED COCKEREL-HEAD POTTERY EWER, 13TH CENTURY

Central Iran. Of pear-form, rising from a short vertical foot to cockerel-head mouth with pronounced comb, simple handle, the body with a register of wide white interlacing strapwork forming cobalt circles with radiating black motif, above and below bands of white naskhi script reserved against black ground with Persian verses, a band of black waterweed on cobalt ground below, a similar band of calligraphy around the neck surrounded by further waterweed motifs, the eyes surrounded by cobalt circles and a series of small dots.

Weight: 632.6 g
Dimensions: 24.6 cm

Underglaze-painted vessels such as the present lot were contemporary with Kashan lustre ware. Often the decoration was done with cobalt-blue and black pigments – the former was quite volatile with a tendency to run, while the latter was thick and viscous enough that it could be incised. The distinctive form of this ewer, with its molded cockerel's head, is not uncommon in medieval Iranian pottery. Though they have a variety of different handle designs and body shapes, the heads are broadly homogenous across the group. The model may have been Sassanian metalwork or Tang Dynasty phoenix-head ewers, though an indigenous tradition can also not be ruled out (see Oliver Watson, Ceramics of Iran, London, 2020, p. 178, cat. no. 91)

Provenance: From a private collection in Switzerland, acquired in 1974. Christie's London, 5 October 2010, lot 105, sold for GBP 4,000 or approx. **EUR 8,300** (converted and adjusted for inflation at the time of writing). A private collection in the United Kingdom, acquired from the above.



Condition: Condition commensurate with age. Firing irregularities including expected craquelure, pitting, burst bubbles, and glaze recesses. Some staining and oxidation to glaze. Professional restoration to neck and handle. Few chips, a minuscule loss to the body, minor glaze flaking, soil encrustations.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's London, 26 October 2023, lot 42
Price: GBP 20,160 or approx. **EUR 25,000** converted and adjusted for inflation at the time of writing
Description: A Kashan cockerel head pottery ewer, Iran, 13th century
Expert remark: Compare the closely related form, decoration, and size (25.7 cm).



Estimate EUR 6,000
Starting price EUR 3,000





173
AN IZNIK POLYCHROME POTTERY DISH, OTTOMAN TURKEY, LATE 16TH-17TH CENTURY

Expert's note: The gentle swaying movement of the flowers represented on this dish betrays the influence of more naturalistic designs favored by Kara Memi, the chief painter at the Ottoman court in the later part of the 16th century. He favored floral arrangements which were often described as 'blowing in the wind' for their sense of flow and movement. For a discussion on Kara Memi and his influence on Iznik designs see Nurhan Atasoy and Julian Raby, Iznik: The Pottery of Ottoman Turkey, London, 1989, chapter XIX, p.222-3.

Finely potted with shallow rounded sides supported on a short foot and rising to a broad sloping rim. Vividly painted to the interior in shades of cobalt-blue, emerald-green, and bole-red with dark olive-green outlines beneath a clear glaze with an asymmetrical floral spray composed of tulips, carnations, and lavender issuing from a leafy tuft, encircled within a double-line band, the rim with a stylized wave and rock pattern, the exterior with evenly spaced, alternating cloud and scroll designs.

Provenance: Galerie Kevorkian, Paris (label to base). The Alan Oliner Collection, New York, acquired from the above and thence by descent. The base with two old inscribed labels. Born in rural Connecticut, **Alan Oliner** (1925-2023) was raised in New York City. At the age of 21, he joined the family business Oliner Fibre. Over his lifetime, he visited nearly ninety countries. He devoured books on history, art and culture, which informed his collecting, each acquisition preceded by thorough research.



Alan Oliner (1925-2023)

Condition: Overall good condition with expected wear, fritting and minor chips to rim, small glaze flakes, minor glaze lines, few hairlines to rim and base, shallow chips and minor losses to foot.

Weight: 968 g
Dimensions: Diameter 31.2 cm

Literature comparison: Compare a closely related Iznik pottery dish, dated 16th century, 29.8 cm diameter, in the Metropolitan Museum of Art, object number 12.203.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's London, 14 October 2003, lot 75
Price: GBP 17,925 or approx. **EUR 46,000** converted and adjusted for inflation at the time of writing
Description: An Iznik pottery dish, Ottoman Turkey, circa 1580
Expert remark: Compare the closely related form, decoration, and motifs of swaying flowers and stylized rockwork to the rim. Note the similar size (30.7 cm).



Estimate EUR 8,000
Starting price EUR 4,000



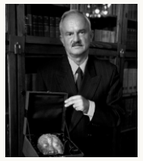
174
AN ELAMITE SILVER 'VICTORY GODDESS NARUNDI' BEAKER, AWAN DYNASTY, CIRCA 2300 BC

Iran. The tall beaker with offset bands running along the base and rim incised with stylized mountain peaks, the body worked in relief to depict a woman wearing a fleece-like kaunakes, holding flat rod-form attributes in each hand, her hair tied in a chignon secured by a band set high on her head. Inscribed below the rim with one line of Linear Elamite.

Provenance: The collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. **Dr. István Zelnik**, President of the Hungarian South and Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe.
Condition: Good condition, commensurate with age. Wear, warping and small dents, losses, tears, tarnish and encrustations.
Alloy composition range: 96.05% silver, 3.07% copper, 0.87% iron. The lot was tested by the Zelnik István Southeast Asian Gold Museum.



The Zelnik István Southeast Asian Gold Museum



Dr. István Zelnik

Weight: 410.2 g
Dimensions: Height 21 cm

Narundi was an Elamite goddess worshiped in Susa. She is attested there roughly between 2250 BCE and 1800 BCE. Heidemarie Koch suggests that she functioned as the goddess of victory. Multiple inscriptions mention her, and it assumed she was a popular deity at the time. In later periods, she occurs exclusively in Mesopotamia, where she played a role in apotropaic rituals in association with the Sebitti.

LITERATURE COMPARISON
Compare a closely related Elamite silver vessel found near Persepolis, dated 2300 BC, depicting the Elamite goddess of victory Narunde, in the National Museum of Iran, and illustrated by Walther Hinz, Problems of Linear Elamite, Journal of the Royal Asiatic Society, April 1975, Vol. 7(2), plate I **(fig. 1)**. Compare a related figure of Narundi, Susa, Awan dynasty, 106 cm high, in the Musée du Louvre, inventory number SB 54.



fig. 1

Estimate EUR 12,000
Starting price EUR 6,000



175
A WESTERN ASIATIC GOLD BRACELET WITH LION-HEADED TERMINALS, CIRCA 8TH-6TH CENTURY BC

Of penannular form, the bracelet features collared lion-head terminals with gently protruding ears, finely detailed facial features, a wide-open snarling mouth, and a thick, textured mane.

Provenance: The collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. **Dr. István Zelnik**, President of the Hungarian South and Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe.
Condition: Excellent condition, commensurate with age. Minor wear, manufacturing irregularities, small dings, pitting, and scattered encrustations.
Alloy composition range: 71.14% gold, 27.67% silver, 1.18% copper. The lot was tested by the Zelnik István Southeast Asian Gold Museum.

Weight: 59.2 cm
Dimensions: Diameter 9 cm

Gold has long been the currency of social and political status. Lion-headed protomes form the terminals of this substantial gold bracelet. The image of confronting lions is a motif that has a long iconographical history in Western Asia. Many fascinating and unique objects of exquisite beauty come from this region of the world, and its rich and longstanding artistic heritage inspired much of the Mediterranean world from the Mycenaean period onward.

Combining artistic elements from cultures as far west as Assyria and as far north as Urartu and Scythia, the ferocity of the snarling lion has been tempered and restrained by decorative convention. As in the words of the Achaemenid King Darius the Great, "Force is always beside the point when subtlety will serve." The open assimilation to and influences from neighboring cultures of Western Asia would become a political keystone for the burgeoning Persian Empire. As can be seen in the stylistic differences between the numerous examples of animal-headed bracelets, artistic trends were not set by the most dominant culture, but by the most talented craftsmen.

LITERATURE COMPARISON
Compare a closely related gold lion bracelet, Iran, 800 BC-600 BC, 9.5 cm, in the Louvre Abu Dhabi, inventory number LAD 2009.019.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Freeman's Hindman, Chicago, 26 May 2022, lot 79
Price: USD 28,125 or approx. **EUR 29,000** converted and adjusted for inflation at the time of writing
Description: A Western Asiatic gold bracelet with lion-headed terminals, circa 8th-6th century BC
Expert remark: Compare the related form and modeling of the lion-head terminals. Note the size (12.1 cm).



Estimate EUR 12,000
Starting price EUR 6,000

176

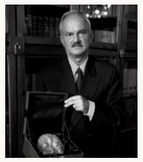
AN EXCEEDINGLY RARE GOLD FIGURE OF A MOTHER GODDESS AND CHILD, LATE GRECO BACTRIAN PERIOD OR EARLY KUSHAN EMPIRE

Possibly Tillya Tepe. Ancient region of Bactria, 1st-2nd century. Naturalistically depicted, the mother goddess seated naked, her legs folded and crossed over subtly covering her modesty, the hands cradling a young boy, also depicted in the nude. The child, with hands pressed below his stomach, playfully hinting at his urge to urinate. The faces with wide, almond-shaped eyes under arched brows, a sharp nose, and small lips pursed into a smile. (2)

Expert's note: Reminiscent of Art Brut, and rejecting all artistic norms, this figure captivates with its raw, almost brutally realistic portrayal of the mother—depicted as a powerful warrior, yet completely nude like her child. Her unwavering focus on protecting the boy reflects a fundamental concern of the era. The style is unembellished and uncompromising, free of ornamentation or dilution—an authenticity rarely, if ever, achieved in later copies.

Provenance: The collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. **Dr. István Zelnik**, President of the Hungarian South and Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe. **Condition:** Very good condition with minor wear, some irregularities inherent to production, encrustations, nicks, scratches, and dents. **Alloy composition range:** 84.15% gold, 15.52% silver, 0.32% copper. The lot was tested by the Zelnik István Southeast Asian Gold Museum.

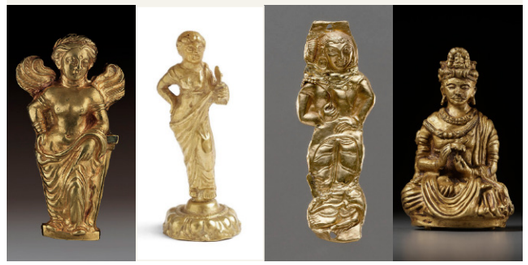
The Zelnik István Southeast Asian Gold Museum



Dr. István Zelnik

Weight: 99.6 g (together)
Dimensions: Height 8.4 cm (mother goddess), 6.4 cm (child)

LITERATURE COMPARISON
Compare a closely related Bactrian gold appliqué depicting Aphrodite, found in Tillya tepe, Tomb VI, dated 1st century AD, 5 cm high, in the National Museum of Afghanistan, Kabul, accession number MK 04.40.9, and illustrated by Pierre Cambon, Afghanistan: Les trésors retrouvés, Collections du Musée National de Kaboul, 2007, p. 207, no. 135. Compare a closely related gold standing figure, dated 1st-2nd century AD and attributed to the North-West frontier of the Kushan Empire (modern-day Punjab), 5.1 cm high, in the Victoria & Albert Museum, accession number IS.13-1948. Compare a related gold standing female figure with an offering, India, 1st-2nd century, 7.8 cm high, in the Metropolitan Museum of Art, object number 1987.142.309. Compare a related 22k gold figure of Avalokiteshvara, Ancient region of Gandhara, 2nd-3rd century, 8.3 cm high, formerly in the collection of The Zelnik István Southeast Asian Gold Museum, and sold at Zacke, Vienna, 11 April 2024, lot 235.



Estimate EUR 50,000
Starting price EUR 25,000



177

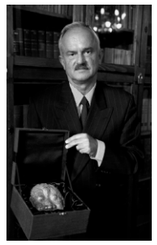
AN 18K GOLD PECTORAL, TAXILA, INDO-GREEK RULE, HELLENISTIC PERIOD

Ancient region of Gandhara, circa 1st – 2nd century BC. The pectoral is formed of hammered sheets hinged together and terminating in tiger heads and loops, applied with loop-cord attachments to suspend turquoise and coral beaded charms with gold leaves. The crescent arc centered by a female goddess flanked by a man taming a tiger. The pectoral further embellished with gemstone cabochons.

Provenance: The collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. **Dr. István Zelnik**, President of the Hungarian South and Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe.
Condition: Good condition with expected wear commensurate with age, manufacturing irregularities, encrustations, light scratches, and minor dents.
Alloy composition range: 78.44% gold, 19.58% silver, 1.97% copper. The lot was tested by the Zelnik István Southeast Asian Gold Museum.



The Zelnik István Southeast Asian Gold Museum



Dr. István Zelnik

Weight: 135 g
Dimensions: Length 24 cm

Established during the Vedic period, Old Taxila was for a time the capital city of ancient Gandhara. It was situated on the eastern shore of the Indus River—the pivotal junction of the Indian subcontinent and Central Asia. The first major settlement at Taxila, in Hathial mound, was established around 1000 BC. Archaeological excavations show that the city may have grown significantly during the rule of the Persian Achaemenid Empire in the 6th century BC. Taxila was sometimes ruled as part of the Gandhara kingdom (whose capital was Pushkalavati), particularly after the Achaemenid period, but Taxila sometimes formed its own independent district or city-state.

During his invasion of the Indus Valley, Alexander the Great was able to gain control of Taxila in 326 BC without a battle, as the city was surrendered by its ruler, King Omphis. Greek historians accompanying Alexander described Taxila as wealthy, prosperous, and well governed. Arrian writes that Alexander was welcomed by the citizens of the city, and he offered sacrifices and celebrated a gymnastic and equestrian contest there.

Under the reign of Ashoka the Great, Emperor of the Maurya dynasty, the city was made a great seat of Buddhist learning, though it was home to a minor rebellion during this time. Taxila was founded in a strategic location along the ancient "Royal Highway" that connected the Mauryan capital at Pataliputra in Bihar, with ancient Peshawar, Puskalavati, and onwards towards Central Asia via Kashmir, Bactria, and Kapisa. Taxila thus changed hands many times over the centuries, with many empires vying for its control.

In the 2nd century BC, Taxila was annexed by the Indo-Greek kingdom of Bactria. The Indo-Greeks established a new capital, Sirkap, on the opposite bank of the river. During this period of Bactrian Greek rule, several dynasties, including that of Antialcidas, likely governed from the city. During intervals of weakened Greek control, Taxila thrived independently, overseeing local trade guilds that also minted much of the city's autonomous coinage. The present lot dates from this period.

LITERATURE COMPARISON
Compare a related gold necklace and girdle, each found in Sirkap, Taxila, and dated 1st century BC, in the National Museum, New Delhi, accession numbers 49.262/7 and 49.262/14.



Estimate EUR 20,000
Starting price EUR 10,000





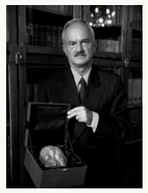
178
A LARGE 'SEVEN BUDDHAS' SILVER BOWL, ANCIENT REGION OF GANDHARA, CIRCA 1ST CENTURY AD

Supported on a spreading foot, the deep rounded sides finely worked in relief with seven Buddhas seated within arched niches showing different mudras, wearing finely incised pleated robes except for one dressed in a dhoti and sash, all above a broad band of overlapping lotus petals.

Provenance:
The collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. **Dr. István Zelnik**, President of the Hungarian South and Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe.
Condition: Good condition, commensurate with age. Expected wear, dents, warping, small tears, minuscule losses, few nicks to edges, some tarnish and dark patination particularly to the interior.



The Zelnik István Southeast Asian Gold Museum



Dr. István Zelnik

Weight: 1,076 g
Dimensions: Diameter 24.7 cm

LITERATURE COMPARISON
Compare the famous Bimaran Casket, similarly decorated with Buddhas within arched niches, made of gold and inset with garnets, dated to the 1st century AD, in the British Museum, registration number 1900,0209.1 **(fig. 1)**. Compare a related Gandharan silver cup with figural decoration in the Fitzwilliam Museum, Cambridge University **(fig. 2)**. Compare a schist fragment of a vessel with similar overlapping lotus petal design, 12.7 cm high, dated to the 1st century AD, in the Metropolitan Museum of Art, object number 2000.284.15.



fig. 1



fig. 2

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 14 September 2010, lot 42
Price: USD 30,000 or approx. **EUR 41,500** converted and adjusted for inflation at the time of writing
Description: A silver repoussé bowl, Gandhara, circa late 1st century BC-early 1st century AD
Expert remark: Note the size (20.3 cm).



Estimate EUR 15,000
Starting price EUR 7,500

179
A ROCK CRYSTAL AND SILVER REPOUSSÉ STUPA-FORM RELIQUARY, ANCIENT REGION OF GANDHARA

Kushan Empire, 1st-2nd century AD. Finely worked, comprised of four fitted parts with a spherical dome supporting an umbrella, resting on a cylindrical base with circular base. The base featuring four bodhisattvas enclosed in beaded arches, their bodies richly adorned and seated in dhyanasana on a short throne, the upper section with large beads encircling the aperture and four small domes with further beading. (4)

The dome carved from rock crystal with a wide ridge to the lower section and surmounted by a finely beaded silver star suspending teardrops, supporting a short column with square mid-section, and terminating in a three-tiered umbrella decorated with beads along the rims.

Provenance: The collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. **Dr. István Zelnik**, President of the Hungarian South and Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe.
Condition: Good condition, commensurate with age, with expected wear, dents, some warping (probably from exposure to fire), nicks, surface scratches, tarnishing, minuscule losses, and some elements loosened and reattached. The stone with natural inclusions.

Weight: 871 g
Dimensions: Height 22.9 cm

Expert's note: The present work likely served as a reliquary deposited within a larger stupa or monument. Typically made of stone and bronze, stupas of rock crystal and silver were likely perquisites of the elite. Several similar rock crystal reliquaries have been documented in Isao Kurita's book Gandharan Art, vol. II, Tokyo, 2003, p. 249 and 263, nos. 753 and 794-795.

Literature comparison: Compare a closely related gold reliquary in the form of a stupa, 5 cm high, dated to the 1st century, in the British Museum, accession number 2004,0331.1. Compare a related copper alloy reliquary in the form of a stupa, 12.9 cm high, dated 2nd-3rd century, in the British Museum, accession number 1887,0717.23. Compare a closely related Gandhara rock crystal stupa reliquary, 28 cm high, dated 1st-3rd century, in the Art Gallery of New South Whales, accession number 287.2007.a-j.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 24 September 2020, lot 962
Price: USD 27,500 or approx. **EUR 32,000** converted and adjusted for inflation at the time of writing
Description: A small rare rock crystal stupa, ancient region of Gandhara or Sri Lanka, 2nd-4th century
Expert remark: Compare the related form albeit with a gold finial. Note the relic still preserved to the interior and the different size (10.8 cm).



Estimate EUR 6,000
Starting price EUR 3,000



180

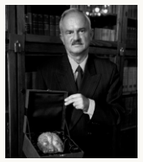
AN EXTREMELY RARE GOLD REPOUSSÉ ‘THOUSAND BUDDHA’ RELIQUARY STUPA, ANCIENT REGION OF GANDHARA

Kushan empire, 1st-3rd century. Separately worked in four parts, the tall flaring sides encircled by ten rows of twenty-three individually worked miniature Buddhas, **totaling to 230 miniature Buddhas**, each in deep meditation seated in dhyanasana with hands lowered in dhyana mudra. The funnel form lid chased with panels of foliate blossoms, surmounted by a domed cover decorated with a lappet band and topped by a detachable three-tiered umbrella finial. (4)

Provenance: The collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. Dr. István Zelnik, President of the Hungarian South and Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe.
Condition: Good condition, commensurate with age. Expected wear, small dents, traces of use, some warping, soil encrustations, minor losses.
Alloy composition range: 71.96% gold, 14.23% copper, 13.8% silver. The lot was tested by the Zelnik István Southeast Asian Gold Museum.



The Zelnik István Southeast Asian Gold Museum



Dr. István Zelnik

Weight: 70.2 g
Dimensions: Height 14.2 cm

The motif of a thousand Buddhas is common in Mahayana Buddhism, but evidently exceedingly rare in a Gandharan context. The Bhadrakalpika Sutra, also known as the ‘Sutra of the Fortunate Aeon’, is a Mahayana sutra which discusses the names and deeds of over a thousand Buddhas, of which most of them are said to arise in the future. The sutra dates to around 200-250 AD and its original text is now lost, however Gandhari and Sanskrit fragments have survived, for example in the Schoyen Collection, illustrated in Buddhist Manuscripts Volume IV, pls. XVIII-XXIV.

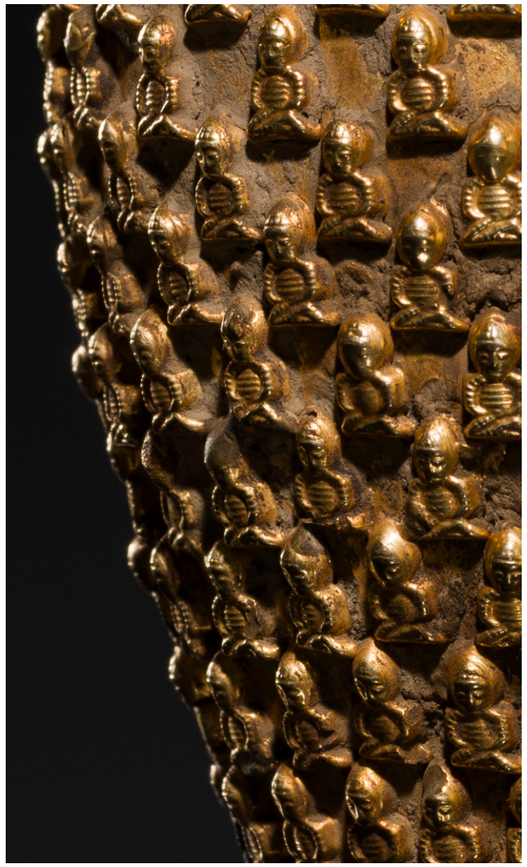
The stupa is probably the most popular monument in early Buddhism and takes its origin from the burial mound. The earliest examples were constructed to store Buddha’s ashes and relics. In due course they were built to store the remains of Buddha’s famous disciples or holy manuscripts.

Expert’s note: The present work probably served as a reliquary deposited within a larger stupa or monument. Typically made of stone and bronze, stupas of gold were perquisites of the elite.

LITERATURE COMPARISON
Compare a closely related gold reliquary in the form of a stupa, 5 cm high, dated to the 1st century, in the British Museum, registration number 2004,0331.1 **(fig. 1)**. Compare the related, famous Bimaran reliquary casket, excavated in Bimaran Stupa 2, dated 1st century, 6.5 cm high, in the British Museum, registration number 1900,0209.1.



fig. 1



230 individually worked miniature Buddhas encircling the sides

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Zacke, Vienna, 17 October 2024, lot 176
Price: EUR 58,500
Description: An extremely rare silver repoussé Thousand Buddha’ reliquary stupa, Ancient region of Gandhara, Kushan empire, 1st-3rd century AD
Expert remark: Note the closely related form and workmanship. Note the much larger size (20.7 cm) and different material.



Estimate EUR 30,000
Starting price EUR 15,000





181
A MARBLE FIGURE OF THE THREE-HEADED VAIKUNTHA VISHNU, HINDU SHAHI

Post-Gandharan period, eastern Afghanistan, 6th-8th century. Gracefully modeled, the deity seated in lalitasana on a throne with his feet supported by Chakra purusha, the right hand held in varada mudra while the left holds a kalasha. Three-headed, the main head flanked by a lion head to his right and a boar head to his left. Dressed in a dhoti tied at the waist, the deity is adorned with elaborate jewelry, his serene face with almond-shaped eyes below arched brows centered by a third eye, above bow-shaped lips, and prominent chin, the hair secured in a tall chignon and backed by an elaborate tiara.

Standing to his right is the goddess Gadadevi, the female personification of his battle mace. The earth goddess Prithvi kneels to his left, her elbow supporting the deity's leg, while a small celestial being with a garland graces the throne back.

Provenance: Collection of Yvette Starck, Luxembourg, and thence by descent to Jacques Grosbusch, Luxembourg. A copy of a provenance statement, written and signed by Jacques Grosbusch, dated 31 July 2024, and confirming the above, accompanies this lot.
Condition: Good condition, commensurate with age. Wear, obvious losses, old repairs, small chips, few nicks, soil encrustations, signs of weathering and erosion.



Jacques Grosbusch

Weight: 27.1 kg
Dimensions: Height 55 cm

This complex form of Vishnu is identifiable by the epithet Para-Vasudeva, 'the highest god'. The lion and boar represent Vishnu's Varaha and Narasimha avatars. Similar carvings include a fourth face on the back, a demonic, grimacing representation with fangs and a vertical third eye on the forehead.

The post-Gandhara period (6th-10th centuries) marked a transition in Central Asian art, blending Gandharan, Kushano-Sasanian, and Indian influences. Under the Turk Shahi and later Hindu Shahi dynasties, marble sculpture flourished, showcasing a unique fusion of styles that reflected the region's cultural diversity.

Post-Gandhara marble sculptures serve as vital records of the evolving artistic traditions and religious practices in Central Asia, highlighting the region's role as a cultural crossroads during the medieval era.

AUCTION RESULT COMPARISON
Type: Related
Auction: Zacke, Vienna, 11 October 2023, lot 234
Price: EUR 36,400 or approx. **EUR 38,000** adjusted for inflation at the time of writing
Description: A limestone figure of the three-headed Vaikuntha Vishnu, Hindu Shahi
Expert remark: Compare the related modeling and iconography. Note the larger size (85.4 cm).



Estimate EUR 15,000
Starting price EUR 7,500



182
A GRAY SCHIST HEAD OF BUDDHA, ANCIENT REGION OF GANDHARA, 2ND-3RD CENTURY

Finely carved, the serene face with heavy-lidded almond-shaped eyes, below elegantly arched brows, centered by a circular urna. The pronounced aquiline nose above full bow-shaped lips, flanked by elongated earlobes, and the hair arranged in long wavy locks over the domed ushnisha.

Provenance: From the collection of Jean-Marc Andral, acquired at Galerie Carré des Antiquaires, Versailles, around 1997-2002. A copy of a provenance statement, written and signed by Jean-Marc Andral, dated 21 July 2024, confirming the above, accompanies this lot. **Jean-Marc Andral** is a Belgian manager based in Brussels and active in the healthcare industry for over 25 years.
Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, nicks, encrustations, structural cracks, obvious losses, remnants of varnish.



Jean-Marc Andral

Weight: 5,950 g (excl. stand)
Dimensions: Height 25.5 cm (excl. stand)

The graceful lines of the face, with the prominent chin, full lips, and gently arching brows contribute to the regal nature of this head of Buddha. Because he has cast aside the life of a prince, Buddha is shown without ornamentation, though the lobes of his ears hang pendulously from years of wearing heavy jewelry. The locks of the hair, pulled up and tied back over the ushnisha, reflect the emphasis on naturalism in the Gandharan period, whereas in later periods, the Buddha's hair is often shown in stylized snail-shell curls.

Expert's note: This head was once part of a monumental frieze, from which it was removed a long time ago. It shares this property with a closely related head of Buddha which is known among collectors from all over the world, similarly lacking the back half, dated 1st-3rd century, 51 cm high, in the Musée Guimet, Paris.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 23 March 2022, lot 446
Price: USD 17,640 or approx. **EUR 18,500** converted and adjusted for inflation at the time of writing
Description: A gray schist head of Buddha Shakyamuni, Ancient region of Gandhara, 3rd-4th century
Expert remark: Compare the closely related modeling and manner of carving. Note that this head, like the present lot, lacks a significant portion of the back half. Note the size (21 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 30 March 2006, lot 35
Price: USD 33,600 or approx. **EUR 52,500** converted and adjusted for inflation at the time of writing
Description: A gray schist head of Buddha, Gandhara, 2nd-3rd century
Expert remark: Compare the closely related modeling and manner of carving, with similar facial features, hair, and size (23 cm).



Estimate EUR 12,000
Starting price EUR 6,000



183

A LARGE GRAY SCHIST HEAD OF BUDDHA, ANCIENT REGION OF GANDHARA, KUSHAN PERIOD, 2ND-3RD CENTURY

Finely carved, the serene face with heavy-lidded almond-shaped eyes, below elegantly arched brows, centered by a raised circular urna. The pronounced aquiline nose above full bow-shaped lips, flanked by elongated earlobes, and the hair neatly combed away from the face and arranged in wavy locks over the ushnisha.

Provenance: Collection of Alain Kotlar, Paris, since the 1960s, and thence by descent in the family. H. G. Collection, London, acquired from the above in 2006. Frédéric Rond, Indian Heritage, Paris, France, by 2018. LP Collection Paris, France, acquired from the above. Established in 2006 by **Frédéric Rond, Indian Heritage** is a gallery specializing in Indian and Himalayan art. Located in Saint-Germain-des-Prés, Paris, France, it offers a large selection of primitive and classical pieces.



Frédéric Rond, founder of Indian Heritage, at Asian Art in Brussels in June 2014

Condition: Good condition, commensurate with age. Wear, obvious losses, chips, scattered nicks and scratches, signs of weathering and erosion, and encrustations. Remnants of pigment. Old repairs with associated fills.

Dimensions: Height 38 cm (excl. stand), 49 cm (incl. stand)

Larger than life size, this head is an outstanding example of the technical abilities of Gandhara sculptors. The carving of this impressive work of art is superbly executed with sensitively modeled facial features blending naturalism with spiritual content. The sculptor was able to create a sense of meditative concentration. Furthermore the gentle, polished features are in strong contrast to the crisply carved wavy strands of hair.

LITERATURE COMPARISON
Compare a related schist head of Buddha with a similar hairstyle, dated 1st-3rd century, 51 cm high, in the Guimet Museum, accession number MG 12688.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's Paris, 7 June 2011, lot 367
Price: EUR 79,000 or approx. **EUR 98,000** adjusted for inflation at the time of writing
Description: A magnificent gray schist head of Buddha Shakyamuni, Gandhara region, 2nd-3rd century
Expert remark: Compare the closely related modeling and manner of carving with similar expression, facial features, and hairstyle. Note the size (44 cm).



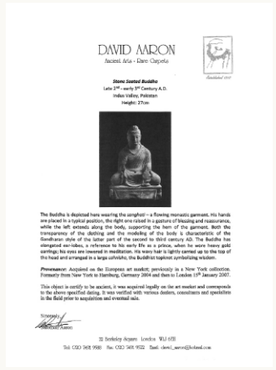
Estimate EUR 30,000
Starting price EUR 15,000

184

A GRAY SCHIST FIGURE OF A SEATED BUDDHA, ANCIENT REGION OF GANDHARA, LATE 2ND-EARLY 3RD CENTURY

Kushan period. Seated in meditation on a cushioned lion-flanked throne draped with a voluminous fabric incised with foliate bands, the right hand raised and the left holding the hem of his voluminous sanghati deeply incised with U-shaped folds. The serene face with heavy-lidded eyes below gently arched brows centered by a raised urna, above full bow-shaped lips forming a subtle smile, flanked by long pendulous earlobes, the wavy hair pile up into a high topknot secured by a thin beaded band.

Provenance: A private collection in New York, United States, by 2004. A private collection in Hamburg, Germany, acquired from the above. David Aaron Ltd., London, United Kingdom, by 2007. A European private collection, acquired from the above in 2014, and thence by descent. Copies of the original invoice from David Aaron, dated 27 February 2014 and confirming the dating above, and a certificate written and signed by gallery director Salomon Aaron, confirming the provenance and dating above, accompany this lot.


DAVID AARON
Ancient Arts · Rare Objects

Stone Seated Buddha
Late 2nd - early 3rd Century A.D.
Indus Valley, Pakistan
Height: 27cm

The Buddha is depicted here wearing the *sanghati* – a flowing monastic garment. His hands are placed in a typical position, the right one raised in a gesture of blessing and reassurance, while the left extends along the body, supporting the hem of the garment. Both the transparency of the clothing and the modelling of the body is characteristic of the Gandharan style of the latter part of the second to third century AD. The Buddha has elongated ear-lobes, a reference to his early life as a prince, when he wore heavy gold earrings. His hair is arranged in a topknot, which is a symbol of wisdom. On the top of the head and arranged in a large ushnisha, the Buddha's topknot symbolising wisdom.

Provenance: Acquired via the European art market, previously in a New York collection. Formerly from New York to Hamburg, Germany 2004 and then to London 15th January 2007.

This object is certified to be ancient, it was acquired legally on the art market and corresponds to the above specified dating. It was verified with various dealers, consultants and specialists in the field prior to acquisition and eventual sale.

Salomon Aaron

25 Berkeley Square · London · W1J 6HB
Tel: 020 7408 9580 · Fax: 020 7491 9322 · Email: david_aaron@hotmail.com

David Aaron is one of the oldest and most preeminent galleries in the world dealing in antiquities and Islamic art. The gallery is a fourth-generation family business that formally opened in 1910, and today is based at 25a Berkeley Square, London. Over the past century, David Aaron has played an instrumental role in helping major Museums find, acquire and research important antiquities including The Metropolitan Museum of Art, the J. Paul Getty Museum, Louvre Museum, Tokyo National Museum, among many others.
Condition: Good condition, commensurate with age. Extensive wear, obvious losses, natural imperfections, old repairs, chips, nicks, scratches, encrustations, and signs of weathering and erosion.
Spanish Export License: Permiso de Exportación Definitiva, file no. 2024/12460, dated 24 December 2024, has been granted by the Dirección General de Patrimonio Cultural y Bellas Artes, Ministerio de Cultura, Gobierno de España. A copy accompanies this lot.

Weight: 37.3 kg (incl. stand)
Dimensions: Height 56 cm (excl. stand), 63.5 cm (incl. stand)

Mounted on an associated stand. (2)

Images of the Buddha emerged during the Gandharan period, a time in which some of the finest examples of this subject were created. A prototype of an iconographic tradition that influenced the artistic depictions of Buddha across the Asian continent for centuries, the present lot shows Shakyamuni Buddha seated in meditation, blending both Hellenic style and Indic philosophies. Other examples of this kind are illustrated in Harald Ingholt, Gandharan Art in Pakistan, New York, 1957, pl. 235 and Isao Kurita, Gandharan Art, vol. II, Tokyo, 1990, pl. 193.

Literature comparison: Compare a closely related schist figure of Maitreya seated on a similar throne flanked by lions, 50.8 cm high, dated 2nd-3rd century, in the British Museum, registration number 1899,0715.4.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 21 March 2008, lot 528
Price: USD 32,200 or approx. **EUR 45,500** converted and adjusted for inflation at the time of writing
Description: A gray schist figure of a seated Buddha, Gandhara, 2nd/3rd century
Expert remark: Compare the closely related modeling and manner of carving with similar robe and throne. Note the smaller size (41.2 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's New York, 18 September 2023, lot 154
Price: USD 35,560 or approx. **EUR 35,000** converted and adjusted for inflation at the time of writing
Description: A gray schist figure of seated Buddha, Ancient region of Gandhara, 2nd-3rd century
Expert remark: : Compare the closely related modeling and manner of carving with similar robe and and expression. Note the similar size (53.3 cm).



Estimate EUR 15,000
Starting price EUR 7,500





185

A SCHIST RELIEF OF QUEEN MAYA AND A FEMALE DEITY, ANCIENT REGION OF GANDHARA

Expert's note: This fragment originates from a once large frieze that captured the iconic moment of Queen Maya standing gracefully in a sacred grove, **giving birth to Prince Siddhartha Gautama**, who would later become the Buddha. The scene, a cornerstone of Buddhist art, depicts the infant Siddhartha being gently received by the god Indra, symbolizing the divine significance of his birth. Surrounding them, other celestial beings and deities stand in reverent attendance, their gestures and expressions conveying awe and devotion. The composition, though incomplete, retains an aura of sacredness and monumental narrative, offering a glimpse into the artistic and spiritual depth of the original frieze.

Kushan period, 2nd-3rd century AD. Finely carved with Queen Maya dressed in a kaftan and adorned with jewelry, standing with a female deity under a leafy canopy, their faces with serene expressions marked by almond-shaped eyes, gently arched brows, and bow-shaped lips, each wearing wavy hairstyles, hers held together by a wreath.

Provenance: From a private collection in France.
Condition: Good condition, commensurate with age. Extensive wear, obvious losses, signs of weathering and erosion, encrustations, nicks, scratches.

Weight: 20.7 kg (incl. stand)
Dimensions: Height 38 cm (excl. stand), 48 cm (incl. stand)

LITERATURE COMPARISON
Compare a related relief depicting the birth of Buddha, dated to the Kushan period, early 3rd century, in the National Museum of Asian Art, Smithsonian Institution. Compare a related relief depicting the birth of Buddha, dated to the Kushan period, late 2nd-early 3rd century, in the Ashmolean Museum, Oxford, accession number EAOS.3.



Estimate EUR 8,000
Starting price EUR 4,000

RELIEFS OF THE FOOTPRINTS OF BUDDHA, BUDDHAPADA, ANCIENT REGION OF GANDHARA (Lots 186-187)

Depictions of the buddhapada, or footprints of the Buddha, were one of the early aniconic symbols used to denote the presence of the Buddha. In Gandharan art, they are often found alongside images of the Buddha himself. The historical Buddha was first revered through emblems that evoke his presence rather than through figurative images, as the Buddha himself professed the danger of attachment to icons in his own pursuit of enlightenment. Thus, the present aniconic symbol can be thought to represent the early, foundational principles of Buddhist philosophy and the Four Noble Truths.



186

A RARE GRAY SCHIST RELIEF OF THE FOOTPRINTS OF BUDDHA, BUDDHAPADA, ANCIENT REGION OF GANDHARA

Kushan period, 2nd-3rd century. Of flattened quadrangular form, deeply carved with a pair of footprints adorned with incised swastikas on the toes, triratnas on the big toes, and dharma wheels on the soles, each balanced upon triratnas. At the center, Atlas is depicted holding aloft a dharmachakra atop a triratna beneath a large swastika, all framed by a band of flowerheads on leafy stems.

Provenance: Collection of Yvette Starck, Luxembourg, and thence by descent to Jacques Grosbusch, Luxembourg. A copy of a provenance statement, written and signed by Jacques Grosbusch, dated 31 July 2024, and confirming the above, accompanies this lot.
Condition: Very good condition, commensurate with age. Wear, small chips, one loss to a corner, scattered nicks and scratches, encrustations, and signs of weathering and erosion.



Jacques Grosbusch

Weight: 19.6 kg (excl. stand)
Dimensions: Height 47.5 cm (excl. stand), 51.5 cm (incl. stand)

With an associated metal stand. (2)

Buddhapada images such as the present lot demonstrate the proliferation of the dharma, and its size conveys the power of Buddhist teachings. The swastika—an ancient fertility symbol—on the toes represent immutability, while the triratna symbol represents the three jewels of Buddhism: Buddha, dharma, and sangha. The chakra or wheel represents that philosophy and its power.

The slab is surrounded by a foliate band, an ornament frequently seen in Gandharan art, in narrative friezes, on the throne of the Buddha. This border effectively sanctifies the area within. Otherwise, the slab is smooth and unornamented, underlining the essential simplicity which characterizes the Gandharan style and provides such a contrast with the crowded, energetic forms which featured in artworks from India. The fact that Atlas kneels upright is effective proof that the stone was originally placed vertically, on a wall or on the face of a stupa, not flat on a floor or platform.

LITERATURE COMPARISON
Compare a closely related schist relief of the footprints of Buddha, Buddhapada, 2nd century CE, 86.36 cm wide, in the Yale University Art Gallery, accession number 2015.141.1 **(fig. 1)**. Compare a related green gray schist of Buddha's footprint, 199-1 BC, in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, illustrated in the Virtual Museum of Images & Sounds, accession number 15406.



fig. 1

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 31 March 2005, lot 13
Estimate: USD 90,000 or approx. **EUR 141,000** converted and adjusted for inflation at the time of writing
Description: A large complete pair of Buddhapada, Gandhara, 3rd century
Expert remark: Compare the closely related modeling and similar foliate border. Note the size (57 cm).



Estimate EUR 15,000
Starting price EUR 7,500





187

A SCHIST RELIEF OF THE FOOTPRINTS OF BUDDHA, BUDDHAPADA, ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY

Expert authentication: Anthony M. Lee has appraised this lot, identifying its iconographic and stylistic characteristics to the late Gandharan civilization, 3rd-4th century. A copy of the signed expertise and appraisal, dated 28 January 2007, stating a value for the present lot of USD 35,000 or approx. **EUR 52,500** (adjusted for inflation at the time of writing), accompanies this lot.



Anthony M. Lee

Over the past 40 years Anthony M. Lee has been an art consultant, gallery owner, and collector based in Toronto, Canada. He developed Asian art departments for several auction houses and has worked with almost every major museum collection of Asian art in North America. He is the author of two books on Zen Buddhism and one on the Japanese tea ceremony.

Late Kushan period. Of flattened quadrangular form, deeply carved with a pair of footprints which are decorated to the toes with swastikas in relief, the soles similarly adorned with dharma wheels which diminish in size as they proceed down the pad of the foot, the first wheel embellished with trailing swags, flanked by the Buddha's two principal disciples, **Sariputra and Maugdalyana**, wearing voluminous robes incised with U-folds, and enclosed within a foliate geometric band.

Provenance: An old private collection in Australia. A private collection in Indiana, United States, acquired from the above before 2007.
Condition: Very good condition, commensurate with age. Wear, small chips, scattered nicks and scratches, encrustations, remnants of varnish, and signs of weathering and erosion. One small repair to the shoulder of the lower-left disciple.

Weight: 24.8 kg
Dimensions: Size 45.7 x 45.7 cm

Buddhapada images such as the present lot demonstrate the proliferation of the dharma, and its size conveys the power of Buddhist teachings. The swastika – an ancient fertility symbol – on the toes represent immutability, while the chakra or wheel represents Buddhist philosophy and its power.

The slab is surrounded by a geometric border, an ornament frequently seen in Gandharan art, in narrative friezes, on the throne of the Buddha. This border effectively sanctifies the area within. Otherwise, the slab is smooth and unornamented, underlining the essential simplicity which characterizes the Gandharan style and provides such a contrast with the crowded, energetic forms which featured in artworks from India. On either side the two disciples Sariputra and Maugdalyana are shown and the fact that they stand is effective proof that the stone was originally placed vertically, on a wall or on the face of a stupa, not flat on a floor or platform. The two figures turn towards the footprints, just as they might turn towards an image of the Buddha.

Literature comparison: Compare a slightly earlier stone Buddhapada, found in Amaravati and dated to the 2nd century, in the British Museum, registration number 1880,0709.43.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 23 September 2020, lot 618
Price: USD 337,500 or approx. **EUR 394,000** converted and adjusted for inflation at the time of writing
Description: A rare green schist Buddhapada, Ancient region of Gandhara, probably Swat Valley, 2nd-4th century CE
Expert remark: Compare the closely related modeling and manner of carving with similar geometric band to the side. Note the size (82.9 cm) and that only a single footprint is portrayed.



Estimate EUR 20,000
Starting price EUR 10,000



anthony m. lee
184 Major St., Toronto ON Canada M5S 2L3 (416)921-0391

asian art research
vajrapani@infoteg.com

Page 1/3
January 28, 2007
REF : 0527 A.0001

Preface to the Valuation

Item was inspected live in the owners residence.

EUK values are calculated at values current at date of sale.

Item was inspected live in Chicago and discussed with N. Lobo.

The later style of Hadda inspired Gandharan art has always been less attractive to the market than pieces strongly tied stylistically to Gandharan sculture of the 1st and 2nd century CE. Though images, forms and decorative motifs continued even into the 5th century, later examples in general do not garner as much interest in the market and this is reflected in sales for general works, although rare and unique later works can rival earlier pieces in like quality.

Estimated fair Market value of group $35,000 USD

Anthony M. Lee

Appraiser
A.M.Lee Asian Art Research
Toronto

1



188

A MONUMENTAL (116 CM HIGH) GRAY SCHIST GABLE RELIEF: THE FOUR LOKAPALAS OFFERING BEGGING BOWLS TO THE BUDDHA - ANCIENT REGION OF GANDHARA, 2ND-4TH CENTURY

EXPERT'S NOTE
This relief captures the most important and pivotal moment in Buddhism, when the Four Lokapalas, celestial guardians of the four cardinal directions, present their begging bowls to the Buddha. A symbol of his renunciation and spiritual authority, the offering signifies the divine recognition of his awakening.

Deeply and finely carved within a caitya arch to depict Buddha seated on a low pedestal with a serrated rim, four bowls to the base, the right hand raised and the left clutching his heavy sanghati with cascading naturalistic folds. His graceful ovoid face with the taught pursed lips of a knowing smile and heavy-lidded eyes, his hair exquisitely incised in wavy, almost symmetrical waves pulled over the ushnisha. The deity is surrounded by the four lokapalas (celestial guardians) leaning with fixated anticipation upon Buddha and wearing long flowing robes and tunics.

Provenance: Collection of Leonardo Vigorelli, Bergamo, Italy. **Leonardo Vigorelli** is a retired Italian art dealer and noted collector, specializing in African and ancient Hindu-Buddhist art. After studying anthropology and decades of travel as well as extensive field research in India, the Himalayan region, Southeast Asia, and Africa, he founded the Dalton Somaré art gallery in Milan, Italy, which today is being run by his two sons.
Condition: Good condition, commensurate with age. Extensive wear, obvious losses, chips, nicks, scratches, structural fissures, signs of weathering and erosion, and encrustations. Old repairs.



Leonardo Vigorelli

Dimensions: Height 116 cm (excl. stand), 117.5 cm (incl. stand)

Mounted on an associated stand. (2)

A caitya arch is a distinctive architectural and sculptural motif in Gandhara art, characterized by a horseshoe-shaped or ogee arch that frames niches, windows, and decorative elements. It is commonly associated with early Buddhist and rock-cut architecture, particularly chaitya halls (prayer halls with stupas) and stupa decorations.



Immediately after the attainment of enlightenment, when the Buddha decided to eat after the forty-nine days emancipation, four begging bowls were presented by the guardians of the four directions. The four lokapalas offered Buddha bowls made of gold, which he refused as too fine. To please Buddha, they changed the bowls into stone, a material associated with monastic life, and Buddha accepted. Before he began to eat, the Buddha transformed the four bowls into one, in order that no one offering might be seen as favored over the others. For a further discussion and related depictions of the presentation of the four begging bowls, see Ghani ur Rehman, The Power of Bodhi: The Miraculous Mergence of the Four Begging Bowls by the Buddha Represented in Gandhara Sculpture, Pakistan Journal of History and Culture, Vol. XXXI, No.2 (2010).



LITERATURE COMPARISON
Compare a closely related schist gable relief depicting Buddha seated in maharajalilasana, dated to the 2nd century, in the Museum of Oriental Art, Turin, identifier MAO1007.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams New York, 20 March 2024, lot 754
Price: USD 1,080,000 or approx. **EUR 1,100,000** converted and adjusted for inflation at the time of writing
Description: A schist gable relief with the Teaching Buddha, Gandhara, 3rd-4th century
Expert remark: Compare the related form, modeling, and manner of carving. Note the much smaller size (70 cm).

Estimate EUR 50,000
Starting price EUR 25,000

189

A GRAY SCHIST RELIEF OF BUDDHA SHAKYAMUNI, ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY

Finely carved in deep relief to depict Buddha Shakyamuni seated in dhyanasana above a raised pedestal enclosing a diminutive image of the seated Buddha flanked by attendants and columns, his hands folded in dhyanamudra above his lap, all under a canopy of leafy vines. Dressed in a voluminous sanghati pooling elegantly in U-shaped folds at his ankles and spilling over the edge of the base.

The serene face with heavy-lidded almond-shaped eyes, below elegantly arched brows, centered by a circular urna, an aquiline nose above full bow-shaped lips, flanked by elongated earlobes, and the hair arranged in long wavy locks over the ushnisha.

Emerging from the background are Indra and Brahma, surrounded by several adorant figures kneeling atop lotus bases, all raised on a rectangular base carved to the front with devotees and garland bearers.

Provenance: From the collection of Jean-Marc Andral, acquired at Galerie Carré des Antiquaires, Versailles, around 1997-2002. A copy of a provenance statement, written and signed by Jean-Marc Andral, dated 21 July 2024, confirming the above, accompanies this lot. **Jean-Marc Andral** is a Belgian manager based in Brussels and active in the healthcare industry for over 25 years.
Condition: Good condition, commensurate with age. Possibly minor old repairs. Extensive wear, signs of weathering and erosion, encrustations, obvious losses, chips, nicks.



Jean-Marc Andral



Weight: 27.1 kg (excl. stand)
Dimensions: Height 55.5 cm (excl. stand)

With an associated stand. (2)

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 17 March 2021, lot 405
Price: USD 75,000 or approx. **EUR 85,500** converted and adjusted for inflation at the time of writing
Description: A large gray schist relief depicting Buddha Shakyamuni, Ancient region of Gandhara, 3rd-4th century
Expert remark: Compare the closely related modeling, manner of carving, and composition. Note the size (85.4 cm).



Estimate EUR 15,000
Starting price EUR 7,500





190
A GRAY SCHIST FIGURE OF MAITREYA, ANCIENT REGION OF GANDHARA

Kushan period, circa 3rd century. Seated on a raised latticed wicker throne, the hands resting in dhyana mudra and holding the elixir of life contained within the kundika acutely modeled in the shape of a downturned lotus bud, wearing a sanghati pooling elegantly in U-shaped folds at his ankles and spilling over the edge of the base. The deity is adorned with various necklaces and talismanic amulets, his mustachioed face with aquiline nose and steadfast gaze from heavy-lidded eyes, flanked by pendant earrings, his wavy curls pulled up into a double topknot framed by a floral beaded headband.

Provenance: Collection of Yvette Starck, Luxembourg, and thence by descent to Jacques Grosbusch, Luxembourg. A copy of a provenance statement, written and signed by Jacques Grosbusch, dated 31 July 2024, and confirming the above, accompanies this lot.
Condition: Good condition, commensurate with age. Extensive wear, obvious losses, old repairs, chips, nicks, encrustations, and signs of weathering and erosion. Few fissures and structural cracks, all as expected.



Jacques Grosbusch

Weight: 36.3 kg
Dimensions: Height 52.5 cm (excl. stand), 54 cm (incl. stand)

With a broad muscular torso, strong hands, and ornate stylized folds, this sculpture exhibits the power and authority of Maitreya, believed to reside in Tushita heaven until the time comes when Shakyamuni is no longer remembered and the future Buddha will need to be reborn.

Literature comparison: Compare a closely related figure of Maitreya, 40.9 cm high, dated to the 2nd century, in the Indian Museum, Kolkata.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams New York, 18 September 2013, lot 60
Price: USD 80,500 or approx. **EUR 104,000** converted and adjusted for inflation at the time of writing
Description: A schist figure of Maitreya, Ancient region of Gandhara, circa 3rd century
Expert remark: Compare the closely related modeling and manner of carving with similar pose, kundika, face, hairband, and throne. Note the different size (106.6 cm).



Estimate EUR 15,000
Starting price EUR 7,500

191
A LIFE-SIZED TERRACOTTA HEAD OF VAJRAPANI IN THE FORM OF HERACLES, ANCIENT REGION OF GANDHARA, 4TH-5TH CENTURY

Scientific Analysis Report: A thermoluminescence analysis report issued by QED Laboratoire, Marseille, on 8 October 2017, reference no. QED1738/FI-0108, sets the firing date of two samples between 1400 and 1800 years ago, **consistent** with the dating above. A copy of the report accompanies this lot.

Well modeled, the angular face framed by luscious hair and a dense beard arranged into thick naturalistic tufts, with deep-set almond eyes below thick brows, a sharp nose, and full lips forming a gentle smile.

Provenance: Arthur Huc (1854-1932). Marcel Huc, inherited from the above. Thence by descent within the same family. **Arthur Huc** was the chief editor of La Dépêche du Midi, at the time the leading newspaper in Toulouse, France. He was also an accomplished art critic and early patron of several artists, including Henri de Toulouse-Lautrec. At the same time, Arthur Huc was a keen collector of Asian art, a passion that he inherited from his legendary ancestor Évariste Régis Huc, also known as the Abbé Huc (1813-1860), a French Catholic priest and traveler who became famous for his accounts of Qing-era China, Mongolia and especially the then-almost-unknown Tibet in his book "Remembrances of a Journey in Tartary, Tibet, and China".



Arthur Huc (1854-1932)





The Huc Inventaire from 1954, with the present lot entry highlighted

Inventory List: In 1954, L. Magniette, bailiff of the court in Toulouse (Huissier), was ordered to compile a complete inventory of the collection inherited by Marcel Huc from his father, Arthur Huc, the so-called Inventaire Huc. The present lot is listed in this inventory as follows: "Serie de vingt deux têtes en terre-cuite. GANDHARA" (series of twenty-two terracotta heads. GANDHARA). A copy of the inventory list and cover page accompany lot.
Condition: Very good condition, commensurate with age. Extensive wear, manufacturing irregularities, obvious losses, signs of weathering and erosion, encrustations, nicks, chips, and scratches. Minor touchups to the eyes.

Weight: 8.9 kg (incl. stand)
Dimensions: Height 29 cm (excl. stand), 45 cm (incl. stand)

Mounted on an associated stand. (2)

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Zacke, Vienna, 25 April 2020, lot 427
Price: EUR 45,500 or approx. **EUR 55,000** adjusted for inflation at the time of writing
Description: A life-sized terracotta head of Vajrapani in the form of Hercules, Ancient region of Gandhara, 4th-5th century
Expert remark: Compare the closely related modeling, similar thick tufts of hair, and angular face. Note the larger size (34 cm).



Estimate EUR 6,000
Starting price EUR 3,000



192

A MONUMENTAL AND HIGHLY IMPORTANT GRAY SCHIST HEAD OF A BODHISATTVA WITH A 'GARUDA' TURBAN CREST, ANCIENT REGION OF GANDHARA, 4TH-5TH CENTURY

Finely carved, the serene face with heavy-lidded almond-shaped eyes, elegantly arched brows centered by a raised circular urna, full lips, and a wavy mustache, flanked by leogryph earrings. His coiffure is secured by a finely embellished and jeweled turban, immaculately arranged in a topknot fronted by a crest depicting Garuda with wings spreadeagle abducting a maiden, flanked by centaurs.

The crest depicts a rather coarsely executed female figure, from the back of whose neck rises a long snake, borne into the air by a great eagle, who carries her away, its talons holding her by the waist. The features of the figure are distorted with pain as the eagle's beak tears at the serpent. The bird itself with a turban on its head.

Provenance: Collection of Giovanni Testori and Alain Toubas, acquired in the Italian antiques trade in the 1990s or earlier. Collection of Leonardo Vigorelli, Bergamo, Italy, acquired from the above. **Giovanni Testori** (1923-1993) was an Italian writer, journalist, poet, art and literary critic, dramatist, screenplay writer, theatrical director, and painter. His screenplays were directed by Luchino Visconti during the 1960s. Testori had met Alain Pierre Toubas (1938-2021), his long-time companion, at the end of the 1950s. **Leonardo Vigorelli** is a retired Italian art dealer and noted collector, specializing in African and ancient Hindu-Buddhist art. After studying anthropology and decades of travel as well as extensive field research in India, the Himalayan region, Southeast Asia, and Africa, he founded the Dalton Somaré art gallery in Milan, Italy, which today is being run by his two sons.
Condition: Good condition, commensurate with age. Extensive wear, obvious losses, chips, nicks, scratches, natural imperfections including fissures, signs of weathering and erosion, and encrustations. Old repairs to the nose and one earring.



Giovanni Testori (1923-1993)

Dimensions: Height 70 cm (excl. stand), 85 cm (incl. stand)

Mounted on an associated stand. (2)

The present head is extraordinarily rare due to its exceptional size and was once part of a towering statue standing around twelve feet tall, probably gracing the exterior of a significant temple or cave shrine. By the fourth and fifth centuries, monumental imagery became increasingly popular in Gandhara and was almost exclusively restricted to images of the Buddha and, to a lesser extent, bodhisattvas. Cult images of bodhisattvas became an important dimension of Mahayana Buddhist worship and monasteries of the Gandharan region commissioned large-scale bodhisattvas in recognition of the growing popularity of these interventionist deities, which embody Buddhist compassion. These statues were executed primarily in clay, with stucco being used for the hands, feet, and heads. **Stone sculptures of this scale are extremely rare** as such large pieces of schist were not readily available nor were they stable; this rock type easily broke along bedding planes. See a torso of a bodhisattva, 163.8 cm tall, in the Metropolitan Museum of Art, object number 1995.419 **(fig. 1)**, which originally would have stood more than 10 feet tall, giving us a sense of the sophistication and quality of work being done in this period. For further discussion, see Kurt Behrendt, Timeline of Art History: Gandhara, Metropolitan Museum of Art, 1 April 2012.



fig. 1



EXPERT'S NOTE
The Garuda motif found on the turban is known to be depicted in the headdresses of images of bodhisattvas, although it is rarely found in surviving examples, see one collected in Shabaz-Garhi, Pakistan by Alfred Foucher and now in the Musée Guimet, dated 1st-3rd century, 120 cm high. The museum suggests the subject may be Gautama or Avalokiteshvara. Largely intact, the present head provides a rare opportunity to observe ancient haute couture, giving an exact rendition of a Kushan turban, with figural decoration at the sides and ruffled fabric surrounding a splendid crest. Traditionally, the emblem has been viewed as an amalgamation of the perpetual feud between the Garuda and the nagas. The bird-like creature is said to eat snakes daily in vengeance against the Naga tribes, the snakes who had turned his mother into a slave. In the Jatakas there are two or three tales that speak of the Garuda king carrying off a beautiful queen from her husband. The queen is carried by the mythical bird, only to be returned unharmed after her king (the bodhisattva, in fact) performs an act of selfless kindness. And lastly, with reason, the subject has found parallels in the Greek mythological event when Zeus turns into an eagle and kidnaps the boy Ganymede.

Literature comparison: Compare a related Gandharan stucco head of a bodhisattva, 4th-5th century, 80 cm high, in the Asian Civilisations Museum, accession number 2011-01960. Compare a related Gandharan stucco head of a bodhisattva, dated 5th century, 50.2 cm high, in the Metropolitan Museum of Art, object number 1977.191.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams New York, 23 July 2020, lot 809
Price: USD 50,075 or approx. **EUR 59,000** converted and adjusted for inflation at the time of writing
Description: A schist head of Siddhartha, Ancient region of Gandhara, circa 3rd century
Expert remark: Compare the closely related modeling and manner of carving, with a similar crest depicting Garuda on the turban. Note the much smaller size (33.7 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams New York, 19 March 2018, lot 3078
Price: USD 275,000 or approx. **EUR 310,000** converted and adjusted for inflation at the time of writing
Description: A large schist head of Buddha, ancient region of Gandhara, 3rd/4th century
Expert remark: Compare the closely related modeling and manner of carving. Note the much smaller size (47.3 cm).



Estimate EUR 50,000
Starting price EUR 25,000



Height 70 cm (excl. stand)

193

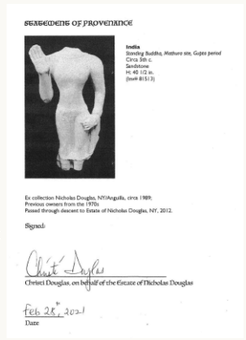
AN EXTREMELY RARE SANDSTONE TORSO OF BUDDHA GRANTING PROTECTION, MATHURA, KUSHAN EMPIRE, PERIOD OF KANISHKA THE GREAT (C. 127-150 AD)

Central India, Uttar Pradesh. The slender figure standing in samabhanga with the right hand raised in abhaya mudra and the left resting on his hip. Dressed in a diaphanous uttarasanga which covers the left shoulder and crosses the chest diagonally, with elegantly incised pleats following the contours of the body, and a dhoti secured to the waist by a knot tied into a bow, while a billowing shawl hangs loose to the arm.

Provenance: A private collection, acquired in the 1970s. The collection of Nik Douglas, acquired from the above circa 1989, and thence by descent to his wife Christi Douglas, New York, United States. A private collection in New York, United States, acquired from the above in 2021. A copy of a provenance statement signed by Christi Douglas on 28 February 2021 and confirming the above accompanies this lot. **Nicholas 'Nik' Douglas (1944-2012)** was a renowned author, curator, and Asian art expert. Between 1966 and 1974, he traveled through South and Southeast Asia, visiting remote areas of India, Sri Lanka, Nepal, Sikkim, Thailand, and Indonesia, building up his knowledge of the customs, beliefs and spiritual practices of Hindus and Buddhists. He researched Oriental medicine, alchemy, art, sculpture and mysticism, studying with Hindu yogis, Buddhist lamas, and doctors. The Buckingham Collection was built by Nik Douglas, his mother, and his grandfather as well as further collectors in the family. Part of the collection was exhibited in 2010 by The Tibet House, New York, The Buddha Image: Out of Uddiyana.



Nik Douglas, ca. 2010


STATEMENTS OF PROVENANCE

India
Standing Buddha, Mathura stn, Gupta period
Circa 5th c.
Sandstone
H. 40 1/2 in.
(lot# 815.3)

Ex collection Nicholas Douglas, NYC/Anguilla, circa 1989.
Previous owners from the 1970s
Passed through descent to Estate of Nicholas Douglas, NY, 2012.

Signed:

Christi Douglas, on behalf of the Estate of Nicholas Douglas

Feb 28, 2021
Date

Condition: Good condition, commensurate with age. Extensive wear, obvious losses, chips, nicks, scratches, signs of weathering and erosion, encrustations.

Weight: 80 kg (incl. stand)
Dimensions: Height 102. 5 cm (excl. stand), 117.5 cm (incl. stand)

Mounted on an associated stand. (2)

The Buddha here assumes the guise of a king-like protector. His martial stance, feet apart and hand on hip, echoes the early standing portrait sculptures of the Kushan King Kanishka I (reigned c. 127–150 CE) which also borrowed from the monumentality of the yaksha (nature deity) sculptural tradition, and was in turn imitated on gold coins issued by Kanishka.

This small group of Buddhist statues counts among the greatest works representing the flourishing of stone sculpture that took place during the Kushan era, when the ruling dynasty sponsored the production of statues that merged royal portraiture with Buddhist iconography. Kushan sculpture cultivated an idealized naturalism that would continue to reverberate in Indian art, particularly evident during the Gupta era. Unlike Gupta sculpture, however, Kushan Buddhas of Kanishka's period have a remarkable sense of presence that hovers between the earthly and the transcendent. Impressive in both scale and technical prowess, they represent a pivotal moment within the early history of Indian art.

Kanishka I, also known as Kanishka the Great, was an emperor of the Kushan dynasty, under whose reign (c. 127–150 AD) the empire reached its zenith. He is famous for his military, political, and spiritual achievements. A direct descendant of Kujula Kadphises, founder of the Kushan empire, Kanishka came to rule an empire extending from Central Asia and Gandhara to Pataliputra on the Gangetic plain. The main capital of his empire was located at Purusapura (Peshawar) in Gandhara, with another major capital at Mathura. Coins of Kanishka were found in Tripuri (present-day Jabalpur).

LITERATURE COMPARISON

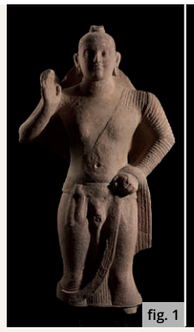

fig. 1


fig. 2

Compare a closely related sandstone figure of Buddha granting protection, Kushan period, Mathura, early 2nd century, 137.2 cm high, in a private collection, exhibited by the Metropolitan Museum of Art, Tree & Serpent: Early Buddhist Art in India, 17 July-13 November 2023, object number TS.356 **(fig. 1)**, and previously sold at Christie's New York, 15 September 2015, lot 66, for **USD 1,085,000**. Compare a closely related sandstone torso of Buddha with a dating inscription to the 2nd year of the reign of Kanishka, in the Allahabad Museum. Compare a closely related sandstone torso of Buddha with a dating inscription to the 28th year of the reign of Huviska, 175.3 cm high, exhibited by Carlton Rochell at Asia Week New York 2009 **(fig. 2)**.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 22 March 2011, lot 420
Price: USD 290,500 or approx. **EUR 394,000** converted and adjusted for inflation at the time of writing
Description: A mottled red sandstone figure of a male deity, India, Uttar Pradesh, Mathura, Kushan period, 2nd century
Expert remark: Compare the related modeling, manner of carving, and stone. Note the similar state of preservation and the different size (47.6 cm).



Estimate EUR 20,000
Starting price EUR 10,000

194

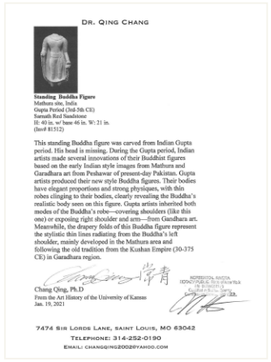
AN ICONIC RED SANDSTONE TORSO OF THE BUDDHA, GUPTA PERIOD, MATHURA, 3RD-5TH CENTURY

Expert authentication: Dr. Chang Qing has authenticated this lot, identifying its iconographic and stylistic characteristics as typical of the Gupta period. A notarized copy of Dr. Chang's expertise, dated January 19, 2021, in the State of New York, accompanies this lot.



Dr. Chang Qing

Dr. Chang holds a Ph.D. in Art History from the University of Kansas and has held prestigious positions, including post-doctoral fellow at the **Metropolitan Museum of Art** and senior research fellow at the **Freer and Sackler Galleries** of the Smithsonian Institute. He has conducted extensive research in China, participating in archaeological excavations at various historical sites. Dr. Chang is the author of several influential works, including *Compassionate Beings in Metal and Stone: Chinese Buddhist Sculptures from The Freer Gallery of Art* (2016) and Light of the Buddha in the Desert: *Essays on Mogao Grottoes in Dunhuang from 5th-14th Centuries* (2012). He is currently a professor at Arts College, Sichuan University.



DR. QING CHANG

Standing Buddha Figure
Mathura site, India
Gupta Period (3rd-5th CE)
Sarnath-Red Sandstone
H: 40 in. w/ base 46 in. W: 21 in.
(Item# 81512)

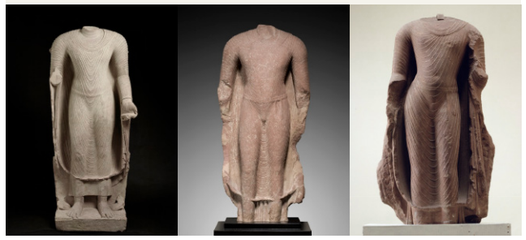
This standing Buddha figure was carved from Indian Gupta period. His head is missing. During the Gupta period, Indian artists made several innovations of their Buddhist figures based on the early Indian style images from Mathura and Gandhara art from Peshawar of present-day Pakistan. Gupta artists produced their new style Buddha figures. Their bodies have elegant proportions and strong physiques, with thin robes clinging to their bodies, clearly revealing the Buddha's realistic body seen on this figure. Gupta artists inherited both modes of the Buddha's robe—covering shoulders (like this one) or exposing right shoulder and arm—from Gandhara art. Meanwhile, the drapery folds of this Buddha figure represent the stylistic thin lines radiating from the Buddha's left shoulder, mainly developed in the Mathura area and following the old tradition from the Kushan Empire (30-375 CE) in Gandhara region.

Chang Qing, Ph.D
From the Art History of the University of Kansas
Jan. 19, 2021

7474 Sir Lords Lane, Saint Louis, MO 63042
Telephone: 314-252-0190
Email: changqing2002@yahoo.com

Expert's note: This commanding image of the Buddha was created by artists at Mathura, an important center of arts in the kingdom of the Gupta monarchs (ca. 320-485). The sculptors selectively combined elements from earlier traditions to create the **quintessential Gupta Buddha image**. From the Greco-Roman style of Gandhara, Gupta sculptors borrowed the monastic robe that covers both shoulders, transforming its folds into a network of strings; from their own earlier Mathura tradition they retained the sensuous, full-bodied form of the Buddha. The sensitive handling of the stone reveals the ridge created at the waist by the draped sarong-like undergarment whose lower edge peeks out at the ankles. **The Gupta Buddha was a source of inspiration** for the entire Buddhist world, including land-bound Nepal and Tibet, the island of Sri Lanka, and the Southeast Asian countries of Burma, Thailand, Cambodia, Vietnam, and Java. Each area took the Gupta ideal and developed it along its own lines. Even Chinese pilgrims to India carried portable bronze Guptas back to their homeland.

LITERATURE COMPARISON
Compare a closely related red sandstone torso of a standing Buddha, Gupta period, Mathura, dated 320-485, 134.6 cm high, in the National Museum of Asian Art, accession number F1994.17. Compare a closely related mottled red sandstone torso of Buddha, Gupta period, Mathura, 5th century, 114.94 cm high, in the Nelson Atkins Museum of Art, Kansas City, object number 45-15. Compare a closely related red sandstone figure of standing Buddha, Gupta period, Mathura, 5th century, in the National Museum of India, New Delhi.



Central India. Standing with the right leg slightly bent, dressed in voluminous monastic robe covering both shoulders, the fold of the robe indicated by ridges following the contours of the body, the left hand holding the hem of the robe which falls in cascading folds.

Provenance: A private collection, acquired in the 1970s. The collection of Nik Douglas, acquired from the above circa 1989, and thence by descent to his wife Christi Douglas, New York, United States. A private collection in New York, United States, acquired from the above in 2021. A copy of a provenance statement signed by Christi Douglas on 28 February 2021 and confirming the above accompanies this lot. **Nicholas 'Nik' Douglas (1944-2012)** was a renowned author, curator, and Asian art expert. Between 1966 and 1974, he traveled through South and Southeast Asia, visiting remote areas of India, Sri Lanka, Nepal, Sikkim, Thailand, and Indonesia, building up his knowledge of the customs, beliefs and spiritual practices of Hindus and Buddhists. He researched Oriental medicine, alchemy, art, sculpture and mysticism, studying with Hindu yogis, Buddhist lamas, and doctors. The Buckingham Collection was built by Nik Douglas, his mother, and his grandfather as well as further collectors in the family. Part of the collection was exhibited in 2010 by The Tibet House, New York, The Buddha Image: Out of Uddiyana.



Nik Douglas, ca. 2010



SEMBLANCE OF PROVENANCE

India
Standing Buddha, Mathura site, Gupta period
Circa 5th c.
Sarnath red sandstone
H: 40 inches
(Item# 81512)

Ex-collection Nicholas Douglas, NYA/Argyll, circa 1989.
Previous owners from the 1970s
Passed through descent to Estate of Nicholas Douglas, NY, 2012.

Signed:

Christi Douglas, on behalf of the Estate of Nicholas Douglas

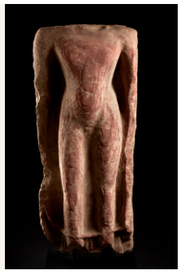
Feb 28 2021
Date

Condition: Good condition, commensurate with age. Extensive wear, obvious losses, small chips, scattered nicks, scratches, signs of weathering and erosion, and encrustations.

Dimensions: Height 102 cm (excl. stand), 118 cm (incl. stand)

Mounted on an associated stand. (2)

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams New York, 14 March 2016, lot 65
Price: USD 81,250 or approx. **EUR 104,000** converted and adjusted for inflation at the time of writing
Description: A large sandstone torso of Buddha, Mathura, Gupta period, 5th-6th century
Expert remark: Compare the closely related modeling and manner of carving with similar monastic robes and size (109 cm).



Estimate EUR 40,000
Starting price EUR 20,000

195

A LARGE PINK SANDSTONE HEAD OF BUDDHA, MATHURA, KUSHAN PERIOD

India, Uttar Pradesh, 2nd-3rd century. Superbly carved with bold, over-sized features typical of the Kushan period, the Buddha's serene expression marked by heavy-lidded almond-shaped eyes, deeply defined brows, and plum lips forming a calm smile, flanked by low ears with slightly elongated lobes and framed by the smooth short hair.

Provenance: Collection of C. T. Loo, Paris, prior to 1957. Frank Caro, C. T. Loo Chinese Art, New York, September 1961. A private collection in New York, acquired from the above and thence by descent. Sotheby's New York, 24 March 2011, lot 6. A private collection in the United States, acquired from the above. The base with two old inventory labels, '15 11048' and 'N067270006'. The back of the head inscribed with an old inventory number, '210 XX 90X [...]'. **Ching Tsai Loo** (1880-1957) was an eminent Chinese art dealer and connoisseur who played a pivotal role in introducing Chinese art and antiquities to the Western world during the early 20th century. In 1902, Loo relocated to Paris, which became the center of his operations and where he established his first gallery, Loo & Co., in 1908. His business expanded to New York, where he opened a gallery on Fifth Avenue in 1927. He became a central figure in the international art market, dealing in Chinese antiquities, including sculptures, ceramics, and bronzes. In 1952, his associate **Frank Caro** (1904-1980) took over daily operations of the New York business. Until his death in 1957, Loo continued to play a large role in the business. Loo's work profoundly influenced the collections of major Western museums, such as the Metropolitan Museum of Art, the Louvre, and the British Museum.
Condition: Good condition, commensurate with age. Possibly with minor old fills and/or touchups. Extensive wear, losses, signs of weathering and erosion, encrustations, nicks, chips, scratches, structural fissures.

Weight: 27.2 kg (incl. stand)
Dimensions: Height 30.5 cm (excl. stand), 57 cm (incl. stand)

With an associated old wood base. (2)



C.T. Loo, 1910s

Due to its location on the caravan trade routes through central India, Mathura was for centuries an important economic center. In the 2nd and 3rd centuries, it became a capital for the mighty Kushan Empire. During this time, both in Mathura and the region of Gandhara simultaneously, images of Buddha began to appear in anthropomorphic form for the first time. In contrast to Gandhara, where Graeco-Roman concerns for naturalism were stressed, the body types of the Mathura Buddhas convey an idealized Indian vitality.

Literature comparison: Compare a related red sandstone head of Buddha, dated to the 2nd century, Kushan dynasty, Mathura, 19.6 cm tall, in the Victoria and Albert Museum, accession number IM.3-1927. Compare a related Indian red sandstone head of Buddha, dated 1st-2nd century, 18.1 cm, in the collection of the Metropolitan Museum of Art, accession number 28.97.2.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 19 March 2014, lot 1069
Price: USD 60,000 or approx. **EUR 78,000** converted and adjusted for inflation at the time of writing
Description: A red sandstone head of Buddha, India, Mathura, Kushan period, 2nd/3rd century
Expert remark: Compare the closely related stone and manner of carving with similar eyes, hair, brows, and lips. Note the related size (33.5 cm).



Estimate EUR 6,000
Starting price EUR 3,000



196

A RED SANDSTONE HEAD OF BUDDHA, GUPTA PERIOD

India, Uttar Pradesh, Mathura, circa 5th century AD. Sensitively carved with soft, gentle curves and covered in tightly coiled curls arranged in symmetrical rows. The half-closed eyes with heavy lids conveying a meditative state of deep contemplation. The ears with elongated lobes, symbolizing the renunciation of material wealth. The reverse is flat and unfinished, indicating it was possibly once part of a wall relief or monumental stele.

Expert's note: The absence of a body makes it difficult to ascertain the exact deity, as the work shares several characteristics with images of both Buddhas and Tirthankaras from the Gupta period. Based on stylistic similarities with works in major collections, such as a figure of Buddha by the artist Dinna, dated 434-435, in the Government Museum, Mathura, we can conclude that this bust was likely part of a larger statue made by a follower of the same school or workshop.

Provenance: From a private collection in Los Angeles, United States.
Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, nicks, chips, losses, and structural fissures.

Weight: 10.6 kg (incl. stand)
Dimensions: Height 27 cm (excl. stand), 39 cm (incl. stand)

Mounted to a modern stand. (2)

This head of the Buddha reflects the late Gupta artistic idiom. In an effort to represent the Buddha's enlightenment and his inward-looking meditative nature, the artist abstracted and idealized his physical features, especially evident in the articulation of the eyes and the intersecting convex planes of his cheeks and forehead.

Kumaragupta was an emperor of the Gupta Empire, believed to have ascended the throne around 415 AD. Evidence indicates that various faiths, including Shaivism, Vaishnavism, Buddhism, and Jainism, flourished during Kumaragupta's reign. During this period, the Mathura style reached its zenith, with statues becoming draped in long, pleated robes and featuring faces marked by aquiline noses, heavy eyelids, tight curls, and large ears with pendulous lobes.

LITERATURE COMPARISON
Compare a closely related Mathura stone head of Buddha dated to the fifth century in the Government Museum, Mathura, museum number 1223, illustrated by V.S. Agravala, Catalogue of the Archaeological Museum at Mathura, 1952, pt. 3, p. 92 **(fig. 1)**, and in the Virtual Museum of Images & Sounds, accession number 1618. Compare a closely related Mathura stone head of Buddha, dated late 5th to early 6th century, in the Metropolitan Museum of Art, object number 1989.236.1. For a closely related head of a Buddha, see an example included in the exhibition Across the Silk Road: Gupta Sculptures and their Chinese Counterparts during 400-700 AD, Fujian Museum, Fuzhou, 2016-2017.

fig. 1

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams New York, 14 September 2015, lot 82
Price: USD 47,500 or approx. **EUR 61,500** converted and adjusted for inflation at the time of writing
Description: A sandstone head of Buddha, Mathura, Kushan period, 2nd/3rd century
Expert remark: Compare the related stone and manner of carving. Note the size (33 cm).



Estimate EUR 6,000
Starting price EUR 3,000



197

AN IMPORTANT BUFF SANDSTONE FIGURE OF BUDDHA SHAKYAMUNI GRANTING BOONS, SARNATH, GUPTA PERIOD, CIRCA 475

India, Uttar Pradesh. Superbly carved with his right hand lowered in varada mudra and his left raised clutching the hem of his robe, wearing a tightly fitted sanghati revealing the slender outlines of his body, the sleeves extending in a graceful sweep, his face with gently rounded forms and downcast eyes in complete concentration, the arched backplate with beaded and scalloped borders.

Provenance: From the collection of **Jean-Marc Andral**, acquired in Rajasthan, India, in October 1990. A copy of a provenance statement, written and signed by Jean-Marc Andral, dated 21 July 2024, confirming the above, accompanies this lot. Jean-Marc Andral is a Belgian manager based in Brussels and active in the healthcare industry for over 25 years.
Condition: Good condition, commensurate with age. Extensive wear, signs of weathering, minor losses, chips, nicks, old repairs. Displaying exceptionally well.



Jean-Marc Andral

Weight: 33 kg (incl. stand)
Dimensions: 77.2 cm (excl. stand), 79 cm (incl. stand)

With an associated metal stand. (2)

This sculpture is executed in the buff sandstone found at the Chunar quarries close to Sarnath. Three famous and well-published sculptures bearing dedications dated to 474 and 477 display a very close proximity in style, as stone sculpture reached its apex, see J. Rosenfield, 'On the dated carvings of Sarnath', Artibus Asiae, vol. 26, no. 1 (1963), pp. 10-26, figs. 1-3.

Sarnath monastery, at the site of the Buddha's First Sermon in a forest north of Varanasi, northern India, supported the most influential school of Buddhist art during the Gupta period. The Sarnath style came to dominate the Buddha image, becoming a pan-Asian aesthetic. It was transmitted to Southeast Asia in the form of portable icons made of metal, wood, and, surprisingly, stone. The aesthetic exemplified by this Buddha had a profound impact on religious imagery in seventh-century Southeast Asia, especially in the sculpture workshops of the Dvaravati kingdom of central Thailand.

When compared to its Mathuran counterparts, Sarnath sculpture displays an even greater level of sensitivity, with gently rounded forms, subtle lines, delicate detail such as the finely delineated folds at the shoulders, and concentration on the essence. It represents the universally acknowledged pinnacle of Indian art. Carved against an arched backplate, the figure appears to emerge fully rounded. The drapery is completely smooth, as opposed to Gandharan sculpture, revealing a gently stylized bodily outline and emphasis on the hands and their gestures.

The Gupta Period derives its name from a long succession of kings bearing the Gupta suffix. By the second half of the fifth century Sarnath becomes the principal center, during the reigns of Buddhagupta and Kumaragupta.

LITERATURE COMPARISON
Compare a closely related Gupta sandstone figure of Buddha Shakyamuni granting boons, dated c. 475, 86.7 cm high, in the Asia Society, New York and included in the exhibition Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia, 5th to 8th Century, Metropolitan Museum of Art, 14 April-27 July 2014, cat. no. 10.





AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 21 March 2008, lot 502
Price: USD 4,969,000 or approx. **EUR 7,056,000** converted and adjusted for inflation at the time of writing
Description: A highly important buff sandstone figure of Buddha, India, Uttar Pradesh, Sarnath, Gupta period, circa 475
Expert remark: Compare the closely related modeling, material, beaded-scalloped edge and similar subtle detailing to the garments and expression. Note the much larger size (108 cm).



Estimate EUR 20,000
Starting price EUR 10,000



198
A RED SANDSTONE RELIEF OF BHAIRAVA, POST-GUPTA PERIOD, 7TH-9TH CENTURY

India, Rajasthan or Central India. Finely carved standing in slight tribhanga with the lowered left hand holding a skull-cup and the raised secondary hands a trishula and three-headed naga.

Dressed in a jeweled dhoti secured at the waist and wearing an upavita (sacred thread) across his left shoulder, the body richly adorned with beaded foliate jewelry. The face with a serene expression marked by heavy-lidded almond-shaped eyes, elegantly arched brows, and full bow-shaped lips forming a subtle smile, framed by the thick curly beard, flanked by elongated lobes suspending large circular earrings.

Provenance: From the collection of Jean-Marc Andral, acquired in Rajasthan, India, in October 1990. A copy of a provenance statement, written and signed by Jean-Marc Andral, dated 21 July 2024, confirming the above, accompanies this lot.
Jean-Marc Andral is a Belgian manager based in Brussels and active in the healthcare industry for over 25 years.
Condition: Very good condition, commensurate with age. Extensive wear, obvious losses, chips, scattered nicks and scratches, encrustations, and signs of weathering and erosion.



Jean-Marc Andral

Weight: 13.8 kg (excl. stand), 20.9 kg (incl. stand)
Dimensions: Height 34 cm (excl. stand)

LITERATURE COMPARISON
Compare a related earlier Gupta mottled red sandstone head of Shiva from Mathura, dated early 5th century, with a similar expression, in the Ashmolean Museum, Oxford, accession number EAOS.38. Compare two closely related sandstone figures, one depicting Harihara from Central India dated 7th century and an attendant from Rajasthan dated approx. 800-900, both with similar beaded jewelry, in the Asian Art Museum of San Francisco, object numbers B70S1 and B73S8. Compare a related later pink sandstone head of Bhairava from Rajasthan, dated 11th century, in the Walters Art Museum, accession number 25.261 **(fig. 1)**.



fig. 1

AUCTION RESULT COMPARISON
Type: Related
Auction: Sotheby's New York, 17 March 2015, lot 1075
Price: USD 81,250 or approx. **EUR 104,500** converted and adjusted for inflation at the time of writing
Description: A red sandstone figure of Kubera India, Madhya Pradesh, 8th-9th century
Expert remark: Compare the related modeling and manner of carving with similar earrings and necklace. Note the different size (90.8 cm).



Estimate EUR 8,000
Starting price EUR 4,000



199
A PINK SANDSTONE RELIEF DEPICTING AMOROUS COUPLES, MITHUNA, CHANDELA PERIOD, 10TH-11TH CENTURY

Central India, Madhya Pradesh. Finely carved to depict a couple in a passionate embrace, the man seated on a short stool as a woman sits astride him, gently caressing his head as he pulls her closer. The upper register similarly worked to depict another couple in union, the woman straddling her recumbent partner, while a third figure watches intently as he stimulates himself.

Provenance: RR Collection, Belgium, acquired in the 1970s-1980s by the father of the previous owner and thence by direct descent. A provenance statement by the previous owner, confirming the above and revealing the collector's identity, will be provided to the winning bidder after full payment has been received.
Condition: Good condition, commensurate with age. Extensive wear, signs of weathering and erosion, encrustations, obvious losses, chips, scattered nicks and scratches. Remnants of varnish and minor stains.

Weight: 40 kg (incl. stand)
Dimensions: Height 67 cm (excl. stand), 68.5 cm (incl. stand)

With an associated metal stand. (2)

A Hindu temple was often envisioned as the world's central axis, in the form of a mountain inhabited by a god. The temple itself was therefore worshiped. This was done by circumambulation (walking around the exterior, in this case in a counterclockwise direction) and by viewing its small inner sanctum. The outside of the temple was usually covered with myriad reliefs: some portrayed aspects of the god within or related deities; others represented the mountain's mythological inhabitants. From early times, iconic representations of deities and holy figures were augmented by auspicious images, such as beautiful women, musicians, and loving couples (mithunas).

The Chandela dynasty became a great power in Central and Northern India during the 10th century. Thereafter successive rulers built magnificent temples at Khajuraho and elsewhere in their realm, to commemorate their military victories. As their influence expanded, their exquisite architectural style became admired across much of India, as indeed, it is now around the world. Chandella kings commissioned some of the finest temples in India. The best known of these today are in Khajuraho, Madhya Pradesh, now a village but once the Chandella capital. Other temples, no longer standing, were located throughout their realm.

LITERATURE COMPARISON
Compare a closely related sandstone architectural fragment of two lovers dated to the 10th century, 54 cm high, in the British Museum, registration number 1964,0413.1.



Estimate EUR 8,000
Starting price EUR 4,000



200

A BUFF SANDSTONE FIGURE OF A CELESTIAL WOMAN, SURASUNDARI, 10TH-11TH CENTURY

India, Rajasthan or Central India. Exquisitely carved in a sinuous pose as a beautiful, almost-naked woman richly adorned with jewelry, wearing a dhoti fastened with a festooned belt. One hand cupping her breast as she turns her head to the side with a gentle smile, the face carved with large almond-shaped eyes beneath arched brows, long braided hair falling down her back, and ears embellished with earrings. Standing on a lotus pedestal, under a luscious tree with verdant branches, a peacock to the right and an attendant to her left.

Provenance: Canadian trade. Acquired from an old private estate in Ottawa.
Condition: Good condition, commensurate with age. Wear, obvious losses, signs of weathering and erosion, encrustations, remnants of varnish, small chips, scattered nicks and scratches.

Weight: 12.1 kg (incl. stand)
Dimensions: Height 44 cm (excl. stand), 49.5 cm (incl. stand)

With a neatly fitted hardwood stand. (2)

The attitude of her arms, suggesting a dancing pose, together with the almost impossibly curving torso and hips, creates a remarkable sinuous and sensuous line. As observed by Pal (Indo-Asian Art, 1971, p. 25), "Her posture is so exaggerated that her serpentine body appears to be altogether boneless. This is clearly reminiscent of the Indian poet's colorful analogy between the female form and the languorous, entwining creeper, apparently without substance but charged with endless rhythm."

This figure is not consciously posing, she is a surasundari, a celestial beauty whose presence on the temple wall is auspicious. Such figures strengthen the potency of the prayers offered in the temple as their beauty beckons the deity to listen to them.

LITERATURE COMPARISON
Compare a closely related sandstone figure of a surasundari, Rajasthan, 10th-11th century, 100 cm high, in the National Museum, New Delhi, accession number 71.L/5.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams New York, 17 March 2014, lot 78
Price: USD 87,500 or approx. **EUR 111,000** converted and adjusted for inflation at the time of writing
Description: A red sandstone figure of a celestial woman (Surasundari), Rajasthan or Central India, circa 11th century
Expert remark: Compare the closely related subject, modeling, and manner of carving. Note the similar size (43.2 cm).



Estimate EUR 4,000
Starting price EUR 2,000



201

A RED SANDSTONE FIGURE OF A CELESTIAL BEAUTY, SURASUNDARI, 11TH CENTURY

India, Rajasthan or Central India. Exquisitely carved in a sinuous pose as a beautiful, almost-naked woman richly adorned with heavy beaded jewelry, wearing a dhoti fastened with a festooned belt. One hand cupping her breast as she turns her head to the side with a gentle smile, the face carved with large almond-shaped eyes beneath arched brows, neatly incised hair tied to the back, and ears embellished with earrings.

Provenance:
From a private estate in Boston, United States, acquired in the mid-1980s. Christie's New York, 21 September 2005, lot 50, sold for USD 12,000 or approx. **EUR 18,500** (converted and adjusted for inflation at the time of writing). A private collection in Indiana, United States, acquired from the above.
Condition: Very good condition, commensurate with age. Wear, signs of weathering and erosion, obvious losses, few nicks, scratches, chips. Overall displaying exceptionally well.



Weight: 17.2 kg
Dimensions: Height 43.8 cm

With a modern stand. (2)

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 16 September 2008, lot 404
Price: USD 60,000 or approx. **EUR 83,500** converted and adjusted for inflation at the time of writing
Description: A mottled red sandstone figure of Devi, India, Madhya Pradesh, 11th century
Expert remark: Compare the closely related sinuous pose and similar incised hair and jewelry. Note the size (48.2 cm).



Estimate EUR 8,000
Starting price EUR 4,000

202

A BUFF SANDSTONE HEAD OF A JINA, WESTERN INDIA, 10TH-11TH CENTURY

India, Gujarat or Rajasthan. The powerful ovoid face with soft full lips, heavy-lidded almond-shaped eyes elegantly delineated beneath raised arched eyebrows, the hair in crisply carved snail-shell curls topped by a flower, flanked by pendulous earlobes, backed by a radiating halo.

Provenance: A private collection in London, United Kingdom, by repute acquired "from an old Spink contact long time ago". Jonathan Tucker & Antonia Tozer Asian Art, London. A copy of an invoice from Joanathan Tucker & Antonia Tozer Asian Art with a detailed description of the present lot, confirming the provenance above, accompanies this lot. **Jonathan Tucker and Antonia Tozer** are a husband-and-wife team, both former specialists with the venerable trading house of Spink & Son in London, Tucker as associate director of Indian and Southeast Asian art and Tozer as an expert in Chinese art. The couple operated a successful gallery in St. James's, London for more than twenty years, and now work by appointment in the Cotswolds. During their many years in the Asian art field, they have sold to museums and private collectors throughout the world.



The gallery storefront of Jonathan Tucker & Antonia Tozer, St. James's, London

Condition: Good condition, commensurate with age. Extensive wear, obvious losses, signs of weathering and erosion, encrustations, chips, nicks, and scratches.

Weight: 20.4 kg (incl. stand)
Dimensions: Height 38 cm (excl. stand), 48.5 cm (incl. stand)

With an associated stand. (2)

The beautifully carved life size sandstone head carries a lustrous polish characteristic of medieval Jain sculpture from Central India. Every element is precisely articulated, from the individual curls of hair, wide, alert eyes and pursed lips. The cranial bump atop the head, capped by a flower, might have been influenced by Buddhist imagery.

Literature comparison: Compare a related reddish buff sandstone head of a Jain Tirthankara from northwest Madhya Pradesh, dated 11th-12th century, 28 cm high, illustrated by J. C. Harle and A. Topsfield, Indian Art in the Ashmolean Museum, Oxford, 1987, p. 45, no. 53.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's New York, 17 September 2024, lot 371
Price: USD 21,600 or approx. **EUR 20,500** converted at the time of writing
Description: A polished sandstone head of a Jina, Western India, 12th/13th Century
Expert remark: Compare the closely related modeling, manner of carving, and size (38.1 cm). Note the later dating and the massive damages to the face.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 21 March 2018, lot 315
Price: USD 37,500 or approx. **EUR 45,000** converted and adjusted for inflation at the time of writing
Description: A pink sandstone bust of Jina Parshvanatha, India, Rajasthan, 10th-11th century
Expert remark: Compare the closely related manner of carving with similar raised brows and curled hair. Note the size (61.6 cm) and good state of preservation. Also note the identical dating.



Estimate EUR 12,000
Starting price EUR 6,000



203

A PINK SANDSTONE RELIEF OF SHIVA AS THE LORD OF DANCE, SIVA NA ARAJA, 9TH-12TH CENTURY

India, Rajasthan or Madhya Pradesh. The eight-armed deity portrayed in a dancing pose with the left knee raised high, the primary hands held in vitarka mudra close to the chest, wrapping around the trishula (trident) and kapala-danda (skull-club), two further hands held in abhaya mudra and varada mudra, and the last pair of secondary arms raised over the head and holding aloft a snake, the body richly adorned with beaded jewelry and sashes.

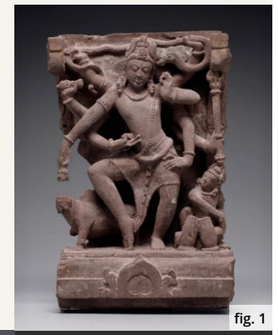
His face is well modeled with elongated eyes and incised pupils below elegantly arched brows centered by the third eye, his full lips forming a gentle smile. The hair neatly arranged in a tall jatamukta secured by a skull-diadem and centered by a crescent moon.

Provenance: From an old Belgian private collection.
Condition: Very good condition, commensurate with age. Wear, obvious losses, chips, nicks, scratches, signs of weathering and erosion, encrustations.

Dimensions: Height 97 cm (excl. stand), 99 cm (incl. stand)

Mounted on an associated stand. (2)

LITERATURE COMPARISON
Compare a closely related figure depicting the same subject, dated to the 9th century, 43.1 cm high, in the Museum of Fine Arts, Boston, accession number 69.1047 **(fig. 1)**. Compare a closely related red sandstone figure depicting the same subject, Madhya Pradesh, dated circa 800, 74.93 cm high, in the Los Angeles County Museum of Art, accession number M.82.42.4 **(fig. 2)**. Compare a related figure of Chamunda, Rajasthan, dated 800-1000, 58.4 cm high, in the Asian Art Museum, San Francisco, object number B62S39+. Compare a related red sandstone figure depicting the same subject, Northern India, dated circa 11th century, 63 cm high **(fig. 3)**, exhibited by Galerie Hioco and illustrated in The Asian Art Society, Online Catalogue XIV, November 2021, no. 19 (priced at **EUR 48,000**).


fig. 1

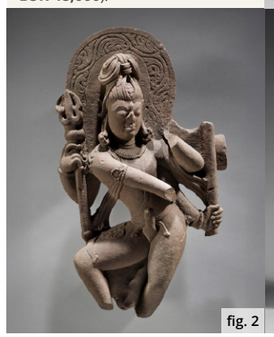

fig. 2


fig. 3

Estimate EUR 12,000
Starting price EUR 6,000



204
A FINE BLACK STONE BUST OF BUDDHA, PALA PERIOD, 9TH-10TH CENTURY

Eastern India, Bihar or West Bengal. Superbly polished, the figure with rounded shoulders, dressed in an uttarasanga which covers the left shoulder and crosses the chest diagonally, but leaves the right shoulder and right arm bare, culminating in a fishtail pleat. The face with a serene expression marked by heavy-lidded downcast eyes under arched brows, a raised circular urna, and full bow-shaped lips pursed to form a subtle smile, flanked by elongated earlobes, the hair neatly arranged in large snail shell curls over the domed ushnisha.

Provenance: The collection of Günter Flad, a German collector who worked for Siemens India in Mumbai and Kolkata and assembled his collection there between 1959-1968 (by repute). Koller, Zurich, 1 July 2020, lot 802 (sold for CHF 10,000 or approx. **EUR 11,500** converted and adjusted for inflation at the time of writing). Galerie Hioco, Paris, France, 2021. LP Collection, Paris, France, acquired from the above. **Galerie Hioco** is a leading gallery for Asian art in Paris run by Christophe Hioco, who had previously worked as Managing Director for J. P. Morgan for thirty years and discovered his passion while living in Asia, and his son Gildas Hioco. Galerie Hioco takes part in the leading Asian art shows on a regular basis, including the Biennale de Paris and the Parcours des Mondes in Paris, BRAFA in Brussels, and Asia Week in New York.
Condition: Very good condition, commensurate with age. Wear, obvious losses, chips and nibbling, scattered nicks and scratches, signs of weathering and erosion, and encrustations.



Dimensions: Height 42.5 cm (excl. stand), 44 cm (incl. stand)

Mounted on an associated stand. (2)

Expert's note: The present lot is probably a fragment of a large stele depicting Buddha seated in meditation with his left hand lowered above the lap and the right held either in abhaya or bhumisparsha mudra, and his head backed by a halo. The bust is quite unique in this state of preservation, offering a striking contrast between the incredible clarity of the carving and the unstructured form of the old breaks, which creates an organic effect that fits perfectly into the idea of stylized depictions of the Buddha resisting exact portraiture to better communicate his true essence.

LITERATURE COMPARISON
Compare a related Pala stele of a seated Buddha, 41 cm high, dated to the 11th century, in the British Museum, registration number 1887,0717.47.



Estimate EUR 8,000
Starting price EUR 4,000



205
A RARE BLACK STONE STELE OF NARASIMHA VANQUISHING THE ASURA KING HIRANYAKASHIPU, PALA PERIOD, 12TH CENTURY

Bangladesh or eastern India. Exquisitely carved to depict Narasimha supporting and disemboweling the demon Hiranyakashipu who holds a dagger in his right hand, the raised secondary left arm with a disc. The ferocious avatar of Vishnu wears jewelry and garments of classic form, his wrathful leonine face framed by a broad mane and surmounted by a tall crown, all backed by a flaming nimbus.

Provenance: Collection of Yvette Starck, Luxembourg, and thence by descent to Jacques Grosbusch, Luxembourg. A copy of a provenance statement, written and signed by Jacques Grosbusch, dated 31 July 2024, and confirming the above, accompanies this lot.
Condition: Very good condition, commensurate with age. Extensive wear, obvious losses, signs of weathering and erosion, encrustations, chips, nicks.


Jacques Grosbusch

Weight: 46.1 kg (incl. stand)
Dimensions: Height 49 cm (excl. stand), 50.5 cm (incl. stand)

With an associated metal stand. (2)

The subject of Narasimha is a common trope in other schools of Indic sculpture. However, it is very rare within the Pala-Sena corpus, perhaps amounting to fewer than a dozen extant examples.

This dynamic and powerful stele captures the moment when the Hindu god, Vishnu reveals himself in the guise of his ferocious half-lion, half-man form, known as Narasimha, to vanquish the asura king, Hiranyakashipu. After his brother, Hiranyaksha, was killed by the Vishnu's boar-form avatar, Varaha, Hiranyakashipu decided to seek vengeance and kill Vishnu. In order to achieve powers capable of defeating the god, Hiranyakashipu performed penance to the chief god, Brahma. Pleased by his worship, Brahma grants Hiranyakashipu the boon of his choice: that he cannot be killed by man or animal, that he cannot be killed inside or outside, day or night, on the ground or in the sky, by weapons animate or inanimate. With such a boon, Hiranyakashipu gains immeasurable power, and an accompanying sense of pride and arrogance.

Literature comparison: Compare a closely related Pala black stone stele of Narasimha, dated circa 13th century, 40 cm high, in the Bangiya Sahitya Parishad, Kolkata, illustrated in the Virtual Museum of Images & Sounds, accession number D2823.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams New York, 17 September 2014, lot 93
Estimate: USD 60,000 or approx. **EUR 76,500** converted and adjusted for inflation at the time of writing
Description: A black stone stele of Narasimha, Bangladesh, Pala period, 12th century
Expert remark: Compare the closely related modeling, manner of carving, stone, and subject. Note the size (69.2 cm) and state of preservation.



Estimate EUR 8,000
Starting price EUR 4,000

206

A BLACK STONE STELE OF BHAIRAVA, PALA PERIOD, LATE 11TH-EARLY 12TH CENTURY

Eastern India. Exquisitely carved standing in a slight tribhanga, the pot-bellied deity, the fierce avatar of Shiva, holds a khatavanga (staff) and animal tooth in his primary hands, the raised secondary arms with a khadga (sword) and khetaka (shield). Dressed in a short dhoti, the deity is adorned with a mundamala, serpent earrings, skull and serpent ornaments in his headdress, and a necklace made of tiger claws. His grinning expression seems to belie his fierce nature, but unlike benign deities, who smile without parting their lips, Bhairava's open-mouthed grin bares his teeth and contributes to his terrifying countenance. His beard, mustache, bulging eyes, and flaming hair also convey his frightening nature.

Provenance: Collection of Yvette Starck, Luxembourg, and thence by descent to Jacques Grosbusch, Luxembourg. A copy of a provenance statement, written and signed by Jacques Grosbusch, dated 31 July 2024, and confirming the above, accompanies this lot.
Condition: Very good condition, commensurate with age. Wear, obvious losses, small chips, few nicks, encrustations, remnants of varnish to the edges, and signs of weathering and erosion.



Jacques Grosbusch

Weight: 40 kg (incl. stand)
Dimensions: Height 59 cm (excl. stand), 60.5 cm (incl. stand)

With an associated metal stand. (2)

Bhairava is flanked by two attendants with a fly-whisk in hand, as well as devotees and donors to the sides, with celestial garland bearers above, all under the kirtimukha to the top.

LITERATURE COMPARISON
Compare a closely related Pala black stone stele of Bhairava dated late 11th-early 12th century in the Crocker Art Museum, Sacramento, accession number 2006.71 **(fig. 1)**. Compare a closely related Pala stone stele of Siva Bhairava from Bihar, dated 11th century, 99 cm high, illustrated by Susan L. and John C. Huntington, Leaves from the Bodhi Tree: The Art of Pala India (8th-12th centuries) and Its International Legacy, 1990, p. 154-155, 424, cat. no. 28.



fig. 1

AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams New York, 14 March 2016, lot 73
Price: USD 43,750 or approx. **EUR 56,000** converted and adjusted for inflation at the time of writing
Description: A blackstone figure of Vishnu Vamana, Orissa, circa 12th century
Expert remark: Compare the related form, stone, and manner of carving. Note the different subject and size (105.3 cm).



Estimate EUR 15,000
Starting price EUR 7,500



207

A BLACK STONE FRIEZE WITH BUDDHAS, PALA PERIOD, 10TH-11TH CENTURY

Northeastern India. Finely carved in two registers, the lower register depicting Buddha Shakyamuni granting boons standing atop a double-lotus base, his right hand lowered in varada mudra and his left clutching the hem of his robe, wearing a sanghati revealing the slender outlines of his body, all under an ornate arch with makara-heads to the terminals, flanked at the bottom by two similar standing Buddhas below tiered columns ornately decorated with foliate triratnas above alcoves.

The corners of the central arch with celestial beings supporting the second register enclosing Buddha seated in meditation with his hands held in dharmachakra mudra, backed by a lotus-petal halo, and flanked by attendants carrying flywhisks, all under a three-tiered chhatri raised by garland bearers.

Provenance: Collection of Yvette Starck, Luxembourg, and thence by descent to Jacques Grosbusch, Luxembourg. A copy of a provenance statement, written and signed by Jacques Grosbusch, dated 31 July 2024, and confirming the above, accompanies this lot.
Condition: Good condition, commensurate with age. Wear, signs of weathering and erosion, encrustations, remnants of pigment, obvious losses, small chips, scattered nicks and scratches.



Jacques Grosbusch

Weight: 45.2 kg (excl. stand)
Dimensions: Height 63 cm (excl. stand)

With an associated metal stand. (2)

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 21 September 2007, lot 87
Price: USD 37,000 or approx. **EUR 54,000** converted and adjusted for inflation at the time of writing
Description: A black stone frieze with Buddha, Northeastern India, Bihar, Pala period 10th century
Expert remark: Compare the related modeling and manner of carving. Note the smaller size (53.5 cm).



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 16 September 2008, lot 374
Price: USD 80,500 or approx. **EUR 111,000** converted and adjusted for inflation at the time of writing
Description: A black stone stele of Buddha, India, Pala period, 11th century
Expert remark: Compare the related modeling, manner of carving, and size (64 cm).



Estimate EUR 12,000
Starting price EUR 6,000



208
A BLACK STONE TRINITY STELE DEPICTING VISHNU, SARASVATI AND LAKSHMI, PALA PERIOD

Northeastern India, 10th-12th century. Finely and deeply carved, the four-armed deity standing in samabhanga on a lotus pedestal in the center. He holds a ghada (mace) in his upper right hand, while the lower right hand forms the varada mudra. His upper left holds a cakra (disk), a symbol of absolute completeness and in his lower left a sankha (conch). His face with heavy-lidded eyes below gently arched brows and slender lips forming a calm smile, backed by a lotus-petaled halo.

Provenance: From the collection of Olivier Maréchal, Belgium, acquired in India in 2007. A copy of a provenance statement, written and signed by Olivier Maréchal, dated 25 July 2024, confirming the above, accompanies this lot. Olivier Maréchal (b. 1973) is a noted Belgian collector and dealer specializing in the arts of India, Vietnam, and Thailand. He began his career in the mid-1990s, learning from his father who helped him with his first purchases. He later managed Surya Gallery in Brussels, Belgium.
Condition: Very good condition, commensurate with age. Wear, signs of weathering and erosion, encrustations, obvious losses, small chips, scattered nicks and scratches.

Dimensions: Height 82.5 cm (excl. stand), 84 cm (incl. stand)

Vishnu is wearing richly pleated robes and an ornate headdress and is adorned with elaborate jewelry and embellished with a vanamala (long floral garland) reaching his knees. He is flanked by two consorts, Sarasvati, the goddess of poetry and music playing the vina to his left, and, Lakshmi, the goddess of fortune with a fly whisk in hand to his right. The relief is set within an arched mandorla centered by a kirtimukha spewing foliage and two apsaras, with elephants, birds, lions, and further adorative figures, including a Garuda kneeling at the base.

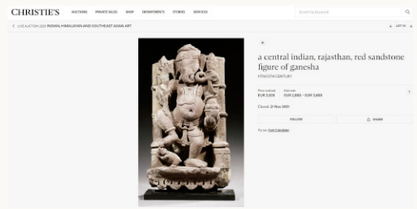
AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 22 March 2011, lot 447
Price: USD 37,500 or approx. **EUR 51,000** converted and adjusted for inflation at the time of writing
Description: A blackstone relief of Vishnu, Northeastern India, Pala period, 12th century
Expert remark: Compare the closely related modeling and manner of carving. Note the size (77.4 cm).



Estimate EUR 8,000
Starting price EUR 4,000

209
A DUSKY PINK SANDSTONE FIGURE OF DANCING GANESHA, RAJASTHAN OR MADHYA PRADESH, 11TH-12TH CENTURY

Central India. Finely carved standing in a dynamic pose with his right leg on his vehicle the rat, while the left rests on the base, his four arms radiating around his body and holding a lotus and a bowl of modak from which he samples with his curled trunk, the pot-bellied deity wearing a sheer dhoti and richly adorned with sashes and jewelry, the head skillfully modeled with almond-shaped eyes and large ears, backed by a pair of columns.



Provenance: Christie's Amsterdam, 21 November 2001, lot 35. A private collection in Manhattan, New York City, USA, acquired from the above and thence by descent.
Condition: Very good condition, commensurate with age. Wear, obvious losses, chips, nicks, scratches, signs of weathering and erosion, encrustations.

Weight: 28.3 kg (incl. stand)
Dimensions: Height 48 cm (excl. stand), 52 cm (incl. stand)

With an associated metal stand. (2)

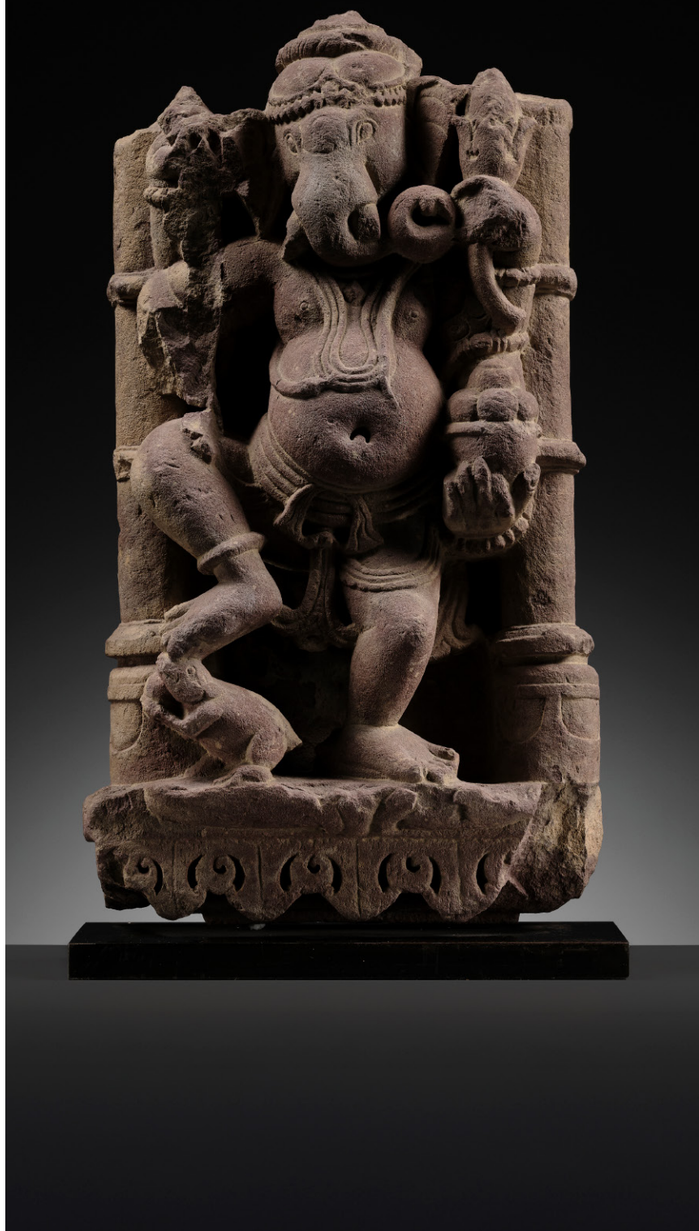
The warm-colored dusky pink sandstone of the current lot aligns with the medieval period temples of Rajasthan, as does the overall composition of the piece. Ganesha, the beloved and mischievous elephant-headed god of the Hindu pantheon, was widely revered as the Lord of Beginnings and the Remover of Obstacles. His image was frequently carved into temple facades to safeguard the sacred space and its worshipers. It was believed that his presence would remove both spiritual and physical barriers, ensuring divine protection for the site and providing a smooth, auspicious path for devotees.

The theme of the dancing Ganesha, in which he follows in the footsteps of his father, Shiva Nataraja, particularly captivated the sculptors of Central India and they produced some of the liveliest examples between the 8th and 12th centuries. As leader of the ganas (nature deities), Ganesha stands in a pose that emphasizes his playful and rambunctious nature – in contrast to his father Shiva's cosmic dance of creation and destruction. As remover of obstacles, Ganesha clears a path to access Shiva while also bestowing wealth and prosperity.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 20 March 2012, lot 51
Price: USD 18,750 or approx. **EUR 25,000** converted and adjusted for inflation at the time of writing
Description: A buff sandstone relief of dancing Ganesha, India, Rajasthan or Madhya Pradesh, 12th century
Expert remark: Compare the closely related modeling, manner of carving, and subject. Note the size (54.6 cm).



Estimate EUR 6,000
Starting price EUR 3,000





210

A RARE BLACK STONE STELE DEPICTING VAJRAPANI, PALA PERIOD, 10TH-12TH CENTURY

Eastern India, Bihar. Finely carved to depict the Bodhisattva seated in lalitasana on a cushion placed on a lion-supported throne, the right hand raised to the chest holding a vajra, the left clasped around the stem of the blue lotus that blooms at his left shoulder. Dressed in a short dhoti, the deity is adorned with various ornaments, a sacred thread (upavita) with pearls and a four-tiered crown (karanda-mukuta) surmounted by a half vajra.

The back of the throne is adorned with rearing lions and fantastic makara heads, while female celestial beings (kinnari) appear above. Behind Vajrapani's head is an oval aureole surmounted by an umbrella of honor. Below in the cavity of the pedestal at the proper right, close to the lion, a caitya-window symbol is given which indicates that the sculpture originated in Kurkihar, Bihar.

Provenance: From the collection of Jean-Marc Andral, acquired in Rajasthan, India, in October 1990. A copy of a provenance statement, written and signed by Jean-Marc Andral, dated 21 July 2024, confirming the above, accompanies this lot. **Jean-Marc Andral** is a Belgian manager based in Brussels and active in the healthcare industry for over 25 years.



Jean-Marc Andral

Condition: Very good condition, commensurate with age. Wear, signs of weathering and erosion, encrustations, obvious losses, small chips, scattered nicks and scratches. Remnants of varnish.

Weight: 97.2 kg
Dimensions: Height 87 cm

Vajrapani, or at least his use of the thunderbolt sceptre symbol (vajra), is generally seen as having evolved from Indra, the ancient Vedic storm god. The vajra was therefore associated with a lightning strike. It was seen as a divine weapon and was used in Hindu tantrism where it was associated specifically with driving away evil forces and with vigor and the linga (the phallic symbol of the god Shiva). In Buddhist Vajrayana rites it was also seen as the indestructible element. This ancient symbol also found expression in the trisula, Shiva's trident, to which it is related.

Literature comparison: Compare a closely related Pala black stone stele of Vajrapani, early 10th century, in the Victoria & Albert Museum, accession number IM.2-1932.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 21 March 2008, lot 745
Price: USD 205,000 or approx. **EUR 291,000** converted and adjusted for inflation at the time of writing
Description: A blackstone stele of Manjushri, northeastern India, Pala period, 12th century
Expert remark: Compare the closely related modeling and manner of carving with a similar sway and expression. Note the size (76.2 cm).



Estimate EUR 20,000
Starting price EUR 10,000



211

AN IMPORTANT AND LARGE BLACK STONE HEAD OF VAIKUNTHA VISHNU, WESTERN INDIA, SOLANKI DYNASTY, 11TH-12TH CENTURY

Weight: 43 kg (incl. stand)
Dimensions: Height 41 cm (excl. stand). 51 cm (incl. stand)

With an associated metal stand. (2)

Gujarat or Rajasthan. The central face of Vishnu naturalistically carved with a serene expression, almond-shaped eyes below arched brows, full bow-shaped lips, and surmounted by ringlets below a tall ornate crown. His face is flanked by two of his most dramatic and ferocious avatars, the boar Varaha and lion Narasimha, each with a ferocious expression and crowned by a tiered mukuta, all backed by a beaded foliate nimbus.

The Solanki dynasty ruled the Kingdom of Gujarat in western India between 940 and 1244 CE. Their capital was located at Anahilavada (modern Patan). At times, their rule extended to the Malwa region in present-day Madhya Pradesh. The Solanki family belonged to the Solanki clan of Rajputs, also known as Chaulukya. The name has originally been associated with the Agnivanshi Kshatriyas (Rajputs) in Northern India but has also been borrowed by other communities such as the Saharias as a means of advancement by the process of Sanskritization.

Provenance: A private collection in Belgium. Gordon Reece Gallery, London, 1999. The collection of A. John Lippitt, Hampshire, United Kingdom, acquired from the above. A copy of a receipt from Gordon Reece Gallery, addressed to John Lippitt and dated 2 December 1999, accompanies this lot.



John Lippitt as a young man



Gordon Reece

Gordon Reece founded the Gordon Reece Gallery in 1981. Many of the objects he collected where donated to museums, including the V&A, the British Museum, and the Metropolitan Museum, and when his gallery closed, a part of the inventory was auctioned at Bonhams London on 2 October 2007. **John Lippitt** (1928-2019) was a civil servant who dominated British industrial policy in the 1970s and became a commercial negotiator for the General Electric Company in East Asia.
Condition: Very good condition, commensurate with age. Wear, obvious losses, small chips, nicks and scratches, soil encrustations, and signs of weathering and erosion.

LITERATURE COMPARISON
Compare a closely related marble head of Vaikuntha Chaturmurti, attributed "Gujarat/ Rajasthan" and dated to the 11th century, 37 cm high, illustrated by Kalpana Desai, Jewels on the Crescent: Masterpieces of the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya Formerly Prince of Wales Museum of Western India, 2002, p. 42, no. 32.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 15 March 2016, lot 315
Price: USD 25,000 or approx. **EUR 32,000** converted and adjusted for inflation at the time of writing
Description: A black stone head of Vishnu, India, Western Rajasthan, circa 12th century
Expert remark: Compare the closely related modeling, manner of carving, and stone, with similar crown, curls, and face. Note the much smaller size (27.4 cm) and the lack of a halo or additional heads.

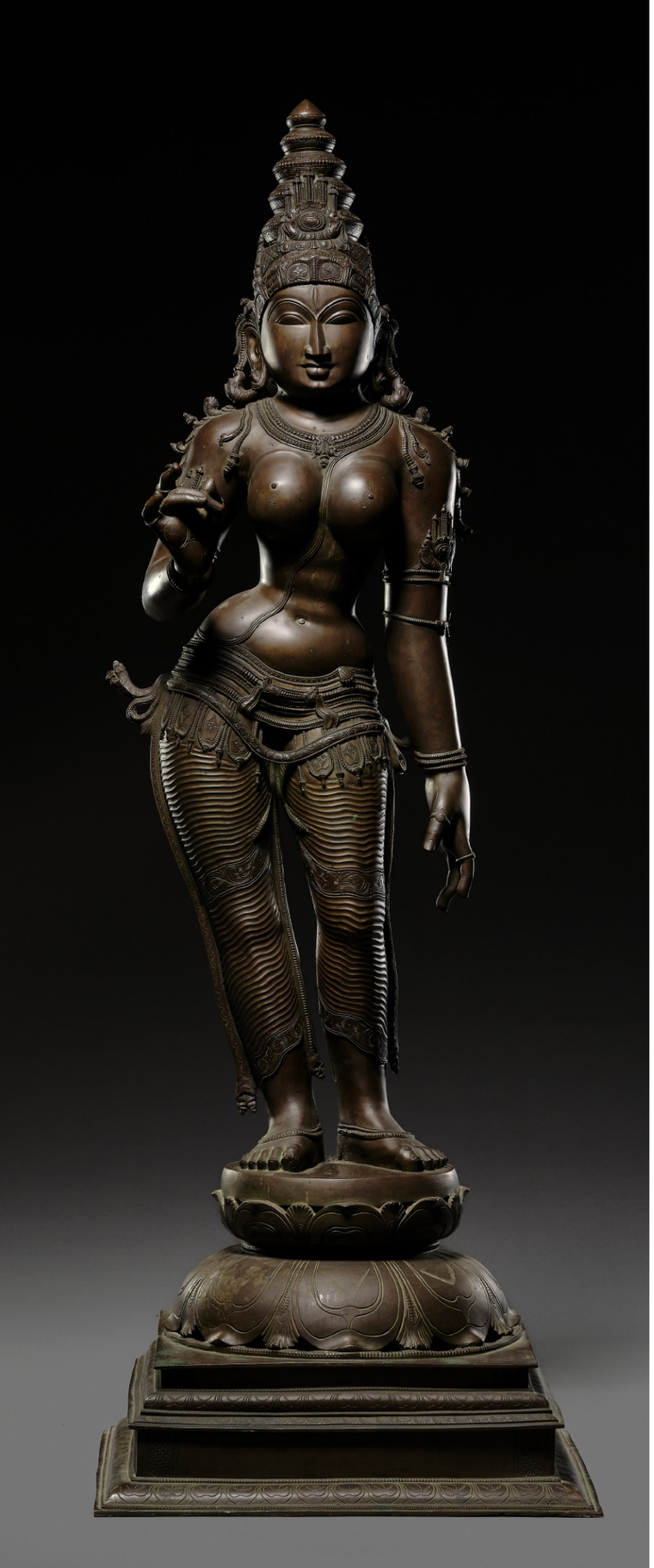


AUCTION RESULT COMPARISON
Type: Related
Auction: Zacke, Vienna, 17 October 2024, lot 192
Price: EUR 23,400
Description: An important gray chlorite head of Vaikuntha Vishnu, Kashmir, 8th to early 9th century
Expert remark: Compare the closely related subject, albeit of earlier date and much smaller size (29 cm).



Estimate EUR 12,000
Starting price EUR 6,000





212

A LARGE (152 CM) AND MASSIVE BRONZE TEMPLE FIGURE OF PARVATI, SOUTH INDIA, 19TH-FIRST HALF OF 20TH CENTURY

Standing in tribhanga atop a circular double-lotus dais raised on a stepped square plinth neatly incised with lotus petals and geometric designs, the goddess wears a richly pleated and bejeweled dhoti, her body sumptuously adorned with sacred thread and fine beaded jewelry framing her voluptuous breasts, the face modeled with almond-shaped eyes, arched brows, and full lips forming a calm smile, the forehead centered by a third eye, below the tall elaborate conical crown.

Provenance: A private collection in Nice, France, acquired during the mid-1980s at an exhibition in a hotel in Madras (Chennai), Tamil Nadu, and thence by descent in the family.
Condition: Very good condition with minor wear and casting irregularities, minute nicks to edges of the base, small areas of verdigris.

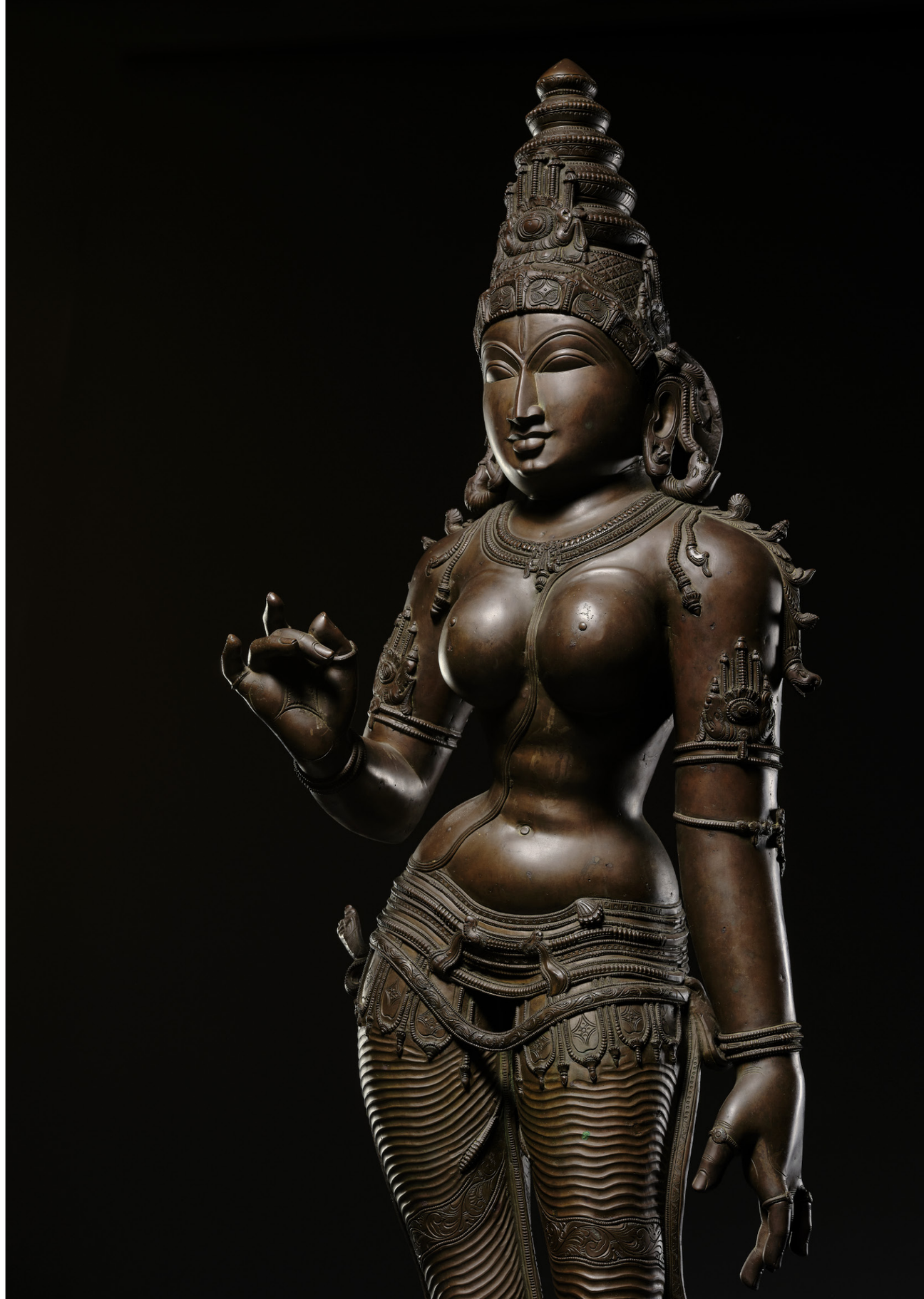
Weight: over 100 kg
Dimensions: Height 152 cm

LITERATURE COMPARISON
Compare a related Indian bronze figure of Parvati, 80 cm high, dated "presumably 18th century", in the Calvet Museum, Avignon **(fig. 1)**. Compare a related, slightly earlier Indian bronze figure of Parvati, dated 17th-18th century, in the Museu Etnològic i de Cultures del Món, Barcelona.



fig. 1

Estimate EUR 8,000
Starting price EUR 4,000





214
A COPPER ALLOY FIGURE OF A MALAYAN TAPIR, ORISSA, 16TH-17TH CENTURY

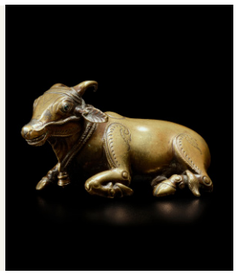
India. Standing foursquare atop a rectangular pedestal raised on short pillar posts, the collared animal with a thick stippled skin detailed with folds, a short tail, the face finely modeled with elongated eyes below arched brows, alert ears, an upturned snout, and a wide grin.

Provenance: From a private collection in Germany.
Condition: Very good condition, commensurate with age. Wear, casting irregularities including old fills, nicks, scratches, and dents.

Weight: 911.2 g
Dimensions: Height 9.3 cm

Expert's note: Brass (copper alloy) animal figures from Orissa (modern Odisha) in the 16th and 17th century were typically made using the lost-wax casting technique (cire-perdue), a tradition rooted in the region's metallurgical and artistic heritage. These figures were typically associated with tribal, temple, and royal patronage, and they served both ritual and decorative purposes.

AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams New York, 20 March 2018, lot 3233
Price: USD 27,500 or approx. **EUR 33,500** converted and adjusted for inflation at the time of writing
Description: A brass alloy figure of a cow, Orissa, circa 17th century
Expert remark: Compare the closely related modeling, manner of casting, and ornamentation. Note the size (8.6 cm).



Estimate EUR 2,000
Starting price EUR 1,000



213
A FINELY CARVED WHITE MARBLE FIGURE OF GANESHA, EAST INDIA, 18TH CENTURY

The potbellied deity seated in lalitasana on a bench atop a rectangular base, his rat vahana seated by his foot, both hands resting on his lap, one holding a modak. Dressed in a dhoti with a shawl draped around the shoulders, the deity adorned with beaded foliate jewelry. The elephant head elegantly modeled with almond-shaped eyes below arched brows, centered by a moon-form tilak, the trunk coiled and flanked by tusks, and large fan-form ears, the head surmounted by a tiered crown topped by a bud finial.

Provenance: From a private collection in Rome, Italy.
Condition: Wear, obvious repairs and losses, small chips, small nicks, few scratches, structural cracks. Extensive remnants of silver foil, gold paint, and pigments.

Dimensions: Height 52 cm

Ganesha, the son of Shiva and Parvati, is known as the giver of counsel and remover of obstacles for humans and deities alike. Although his elephant-headed form lends a playful quality, Ganesha's significance is profound. As overseer of the relationship between past, present, and future, Ganesha maintains balance in the universe. He is typically worshiped at the beginning of rituals. Known in India for his youthful cleverness and predilection for pranks, Ganesha is frequently depicted dancing or standing in tribhanga.

According to legend, Ganesha took on his elephant-headed form when he was a little boy. While Shiva was out, Parvati wanted to bathe but had no one to guard the door. She fashioned a little boy with her hands and instructed him to mind the entry to the bathing area and not permit anyone inside. When Shiva returned home and found an unknown boy refusing him entry, the angered god cut off the boy's head without asking further questions. Emerging from her bath, Parvati was dismayed to see what had transpired. She commanded Shiva to revive the son she had created by appending the head of the first being who walked by. When an elephant soon passed, Shiva removed its head and attached it to the body of the boy, thus bringing him back to life as the elephant-headed deity known as Ganesha.

LITERATURE COMPARISON
Compare a related marble figure of Ganesha, East India, 18th century, 44.5 cm high, in the Josyln Art Museum, Omaha.



Estimate EUR 3,000
Starting price EUR 1,500

215

A MONUMENTAL (142 CM) WOOD FIGURE OF HANUMAN, TAMIL NADU, SOUTH INDIA, 18TH-19TH CENTURY

Superbly carved, the large muscular figure carved kneeling on one knee with arms outstretched in reverence. Simply dressed in a tasseled langot (loincloth) and adorned with jewelry, the deity's face with a fierce expression, round bulging eyes, a wide nose, and a large open mouth forming a grim smile and revealing sharp fangs, flanked by wing-shaped ears suspending foliate earrings, the hair arranged in a tiered conical chignon behind a tasseled tiara.

Provenance: From the private collection of Françoise Leroy-Laveissère, acquired in the 1960s-1980s during her tenure as an Asian Art expert at Hôtel Drouot, Paris.
Condition: Overall good condition with expected wear and natural imperfections including age cracks and splits. Small losses. The tip of the tail lost. Repairs and reinforcements to the joints. Expected natural weathering and with a fine patina overall.

Dimensions: Height 142 cm (excl. stand), 155 cm (incl. stand)

Mounted on a wood stand. Note that both museum comparisons shown below have a similar wood stand. (2)

In the Ramayana, the monkey hero Hanuman helps the god Rama rescue his abducted wife, Sita. Here Hanuman kneels with outstretched arms to show his devotion to Rama. Throughout West and South India, villagers carry wooden images such as this through the streets during temple festivals. Garlands of fresh flowers donated by the devout add color and fragrance to the intricately carved decoration that ornaments the figure. This sculpture would have probably been regularly re-painted for festival appearances.

Hanuman is a revered figure in Hindu mythology, celebrated as a symbol of strength, devotion, and loyalty. He is a central character in the Indian epic Ramayana, where he serves as the devoted disciple of Lord Rama. Hanuman is a Vanara (a monkey-like being) and is known for his immense courage, intelligence, and supernatural abilities, including the power to fly, change size, and wield immense strength.

LITERATURE COMPARISON
Compare a related wood figure of Hanuman dated to the 19th century, 107.3 cm high, in the Denver Art Museum, accession number 1991.1012. Compare a related wood ceremonial vehicle depicting Garuda, dated 18th-19th century, 90 cm high, in the Asian Civilisations Museum, Singapore, accession number 1994-00514.



Estimate EUR 8,000
Starting price EUR 4,000



216
A MUGHAL JADE-HILTED DAGGER AND SCABBARD, 17TH-18TH CENTURY

Published & Exhibited: Ben Janssens Oriental Art, TEFAF Maastricht, 16-25 March 2012, p. 120-121.



North India. The curved double-edged steel blade with medial ridge, the celadon jade hilt with curved pommel and short scrolling quillons, each side finely carved with two full flowerheads and floral sprays, the translucent stone is of a celadon tone with icy and pale russet inclusions. The scabbard of red velvet with gilt-copper locket and chape decorated with lobed edges and incised finial.

Provenance: The private collection of a diplomat, Geneva, Switzerland, see the in situ image in this catalog. Ben Janssens Oriental Art, London, 2012.



Ben Janssens opened his eponymous gallery in 1996 in London, specializing in early Chinese art. Previously he had been a director at Spink & Son. He also served as the Chairman of the Executive Committee of TEFAF Maastricht.
Condition: Very good condition with minor wear, few nicks, and light surface scratches. The stone with natural fissures, some of which may have developed into thin hairline cracks. The blade with very little corrosion and tiny nibbles to edges.

Weight: 503 g
Dimensions: Length 40.6 cm (the dagger), 42.5 cm (incl. the sheath)

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's London, 4 November 2010, lot 250
Price: GBP 12,500 or approx. **EUR 26,000** converted and adjusted for inflation at the time of writing
Description: A Mughal jade-hilted dagger, north India, 18th century
Expert remark: Compare the closely related form, manner of carving, and stone of the handle, with similar fine floral decorations. Note the size (34 cm).



Estimate EUR 4,000
Starting price EUR 2,000



217
A MUGHAL GEM-SET JADE TALWAR HILT, NORTH INDIA, 18TH CENTURY

Of elegant and classic baluster form with a broad cross guard, elongated forte, disc pommel, and knop terminal, all exquisitely decorated with a gold, ruby and tourmaline inlaid design of flowering plants and vines. The translucent stone is of an even pale celadon tone.

Provenance: From the private collection of Alan and Simone Hartman, New York. **Alan Hartman** (1930-2023) was an influential American art dealer, who took over his parents' antique business in Manhattan and established the legendary Rare Art Gallery. Alan and Simone Hartman built a renowned collection for over half a century and became noted art patrons, enriching the collections of important museums including the Museum of Fine Arts, Boston (which opened the Alan and Simone Hartman Galleries in 2013) as well as the Metropolitan Museum of Art and Brooklyn Museum in New York. Alan Hartman has been described as the greatest antiques dealer of our generation, and was widely recognized as a world authority in Chinese jade, bronzes, and Asian works of art.



Alan and Simone Hartman

Condition: Condition commensurate with age, showing expected old wear and traces of use, small bruises with associated fissures to the pommel, expected minor losses to inlays. Some gemstones have been reattached, others were lost and subsequently replaced, sometimes with different gemstones or glass cabochons. The gold inlays show some losses, old repairs and replacements of gold thread. Remnants of adhesive.

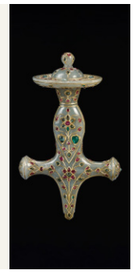
Weight: 264 g (excl. stand)
Dimensions: Length 16.5 cm (excl. stand)

With a fitted velvet stand. (2)

The courts of northern India practiced elaborate gifting practices in which finely decorated and jeweled swords and daggers were bestowed on those who had earned favor. This is extensively recorded in the biographies of the Mughal emperors and depicted in their illustrations, notably those of the Padshahnama. See a 17th-century miniature of Jahangir wearing a sword with a hilt of similar form in the Victoria & Albert Museum, accession number IS.162-1955.

DID YOU KNOW?
Similar decoration of gold and ruby inlay can be seen on many attractive Mughal jade pieces that were presented as tribute or collected by the Qianlong Emperor, such as the dish with floral sprays in a similar style to that on the present lot, included in the Special Exhibition of Hindustan Jade in the National Palace Museum, Taiwan, 1983, illustrated in the Catalogue, pl. 39. See also a box and cover sold at Christie's London, 4 November 2010, lot 245.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's, London, 24 October 2007, lot 247
Price: GBP 66,500 or approx. **EUR 152,000** converted and adjusted for inflation at the time of writing.
Description: A mughal gem-set jade tulwar hilt, India, late 18th century
Expert remark: Compare the closely related form, manner of carving, and decoration. While the comparable piece is set with multiple types of gems, the current lot, with its array of rubies, is equally aesthetically pleasing, and the jade itself boasts a slightly more attractive hue.



Estimate EUR 6,000
Starting price EUR 3,000



218

A LARGE INDIAN PAINTING OF SHIVA ON NANDI IN A PROCESSION WITH OTHER DEITIES

Northwestern India, mid-18th to early 19th century. Gilt, gouache, and ink on paper. Depicting a large procession of deities, demons, humans, beasts, and animals, with Shiva riding his vahana Nandi, celestial being floating in swirling clouds, and demons emerging from above. The right side with a marble palace surrounded by rockwork and trees, all within a red border, with kings, noblemen, and servants approaching the gods.

Provenance: Swiss trade. Acquired from a noted private estate.
Condition: Very good condition with little wear, some creasing, few tiny losses, and few touchups.

Dimensions: Size 119 x 40 cm

Expert's note: The large format, wondrous detail, and masterly quality make this a rare Indian painting. It is likely that it belonged to an important series, such as those attributed to the Kangra court artist Purkhu (see, for one example, the auction result comparison below). Furthermore, it has been extremely well preserved.

Literature comparison: Compare a related painting depicting the same subject in Rajput style, dated 18th-19th century, 22.23 x 26.67 cm, in the collection of the Harvard Art Museums, object number 1973.170.B.

AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams San Francisco, 22 June 2010, lot 2372
Price: USD 85,400 or approx. **EUR 110,500** converted and adjusted for inflation at the time of writing
Description: An Indian miniature of Maharana Sangram Singh Escorting Three Elephants through a Village, Udaipur, 18th Century
Expert remark: Compare the related figural subject and composition. Note the smaller size (71.8 x 43.2 cm).



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 21 September 2022, lot 436
Price: USD 70,560 or approx. **EUR 67,000** converted and adjusted for inflation at the time of writing
Description: A painting from a Mahabharata series: Abhimanyu breaching the Chakravyuha, India, Punjab hills, Kangra, attributed to Purkhu, 1800-1820
Expert remark: Compare the related figural subject, composition, and style. Note the much smaller size (33.3 x 45.7 cm).



Estimate EUR 8,000
Starting price EUR 4,000



219
AN INDIAN MINIATURE PAINTING FROM A RAGAMALA SERIES DEPICTING THE DESAKH RAGINI, JAIPUR, LATE 18TH TO EARLY 19TH CENTURY

India, Rajasthan. Opaque pigments, gouache, and gold paint on paper. Intricately painted with a female athlete in male sporting attire grasping a golden pillar in an upside-down position. She is strong and not hampered by modesty, her clothes lie in a heap to one side. Two male athletes in the foreground seem to be similarly employed in athletic pursuits.

Provenance: Swiss trade. Acquired from a private estate.
Condition: Very good condition with minor wear and minuscule flaking to pigment to the left corner.

Dimensions: Size 17.7 x 12.7 cm

Ragamala paintings are inspired by a genre of poetry that assigned a specific form, mood and ambience to various musical modes. The paintings employ human characters to personify the ragas, and along with various props and architectural compositions, convey the emotional state of the corresponding music and its poetic symbolism. These illustrations therefore form a bridge between music, poetry and painting. This particular ragamala depicts pursuits of althletic prowess and strength to test their agility and stamina by lifting weights and climbing a column, set against a training ground in a receding landscape.

Literature comparison: Compare a closely related Jaipur School painting of a Desakh Ragini, dated c. 1800, in the University of Michigan Museum of Art, accession number 1981/2.44. Compare a closely related Jaipur School painting of a Desakh Ragini, dated to the late 19th century, in the Museum of Art and Photography (MAP), Bengaluru.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's Paris, 18 November 2013, lot 115
Price: EUR 13,125 or approx. **EUR 16,000** adjusted for inflation at the time of writing
Description: Indian miniature: Desakh Ragini, India, Rajasthan, 18th century
Expert remark: Compare the closely related subject with similar female athlete hanging upside-down from a column. Note the size (24 x 15.5 cm) and the slightly earlier dating.



Estimate EUR 2,000
Starting price EUR 1,000



220
AN INDIAN MINIATURE PAINTING FROM A RAGAMALA SERIES DEPICTING THE GAURI RAGINI, DECCAN, LATE 18TH TO EARLY 19TH CENTURY

India. Opaque pigments and gold on paper. Finely painted with a lone lady in a grove melancholically looking in the distance, her hands raised to the chest and holding a pair of floral wands, flanked by a pair of gazelles below a peacock peeking out from the left treetop.

Provenance: Swiss trade. Acquired from a private estate.
Condition: Very good condition with minor wear, minuscule flaking, some creasing, and minor stains. Small losses and tiny tears to the outer edge.

Dimensions: Image size 19.6 x 11.2 cm, Size incl. frame 37.7 x 29.4 cm

Mounted and framed behind glass.

A fine painting depicting Gauri ragini, a lady standing between two trees holding flower wands in both hands, the gazelles and peacock are her companions as she is separated from her beloved. A late evening melody of longing.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's London, 27 October 2023, lot 62
Price: GBP 5,040 or approx. **EUR 6,200** converted and adjusted for inflation at the time of writing
Description: Gauri Ragini and Gujari Ragini, Hyderabad, Deccan, circa 1760-80
Expert remark: Note the size (24.5 x 16.1 cm) and that the lot comprises a further Ragamala illustration.



Estimate EUR 2,000
Starting price EUR 1,000



221
A RARE SANDSTONE FIGURE OF A LION, MADHYA OR UTTAR PRADESH, CIRCA 8TH CENTURY

India. Powerfully sculpted in a recumbent pose with the legs tucked in and the long tail curled over the back, the flowing mane richly carved, the head skillfully detailed with round eyes, prominent snout, and the mouth agape revealing teeth and tongue.

Provenance: From a private estate in Western France.
Condition: Excellent condition, commensurate with age. Wear, obvious losses, signs of weathering, encrustations, nicks, scratches.

Dimensions: Length 52 cm

Freestanding sculptures of lions are often seen in the temple complexes of central India. They are also seen on the flat ledge above the frontal projection of the shikhara (temple tower) which rises above the threshold of the temple sanctum. Its prominent location would highlight the role of the lion both as guardian of the temple and as an assistant in the process of divine illumination. The fully carved and supple body with a naturalistic mane around its head suggests continuation from a late Gupta idiom and places this lion in the eighth century.

The earliest existing visual portrayals of lions in South Asia are the Maurya columns, such as the Lion Capital of Ashoka at Sarnath, which has been adapted into the National Emblem of India. Some scholars believe that lions were introduced into India from western Asia as a quarry for royal hunts, implying that they became a feral population thereafter and eventually became wild. This is suggested to have resulted from the contact of the South Asian dynasties with the Achaemenid and Seleucid empires when hunting lions became a sign of royal prowess. The Achaemenids had inherited the pastime from western Asia. There is evidence from Syria of lion hunts and lion menageries with caged lions in the early fourth millennium BC.



One of the Pillars of Ashoka, in Vaishali

When Emperor Ashoka converted to Buddhism in the wake of large-scale killing and destruction by his army in Kalinga, or what is today Odisha in eastern India, he gave a new direction to the imaginative treatment of the lion: from being a symbolic object of royal domination, the lion became an emblem of royal prowess. The lion became a powerful symbol of Buddha. His teachings are sometimes referred to as the 'Lion's Roar', indicative of their strength and power. The lion is also a symbol of the Shakya clan, from which Shakyamuni descended.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's Paris, 22 June 2016, lot 8
Price: EUR 37,500 or approx. **EUR 44,500** adjusted for inflation at the time of writing
Description: A monumental buff sandstone figure of a lion, India, Madhya or Uttar Pradesh, circa 8th century
Expert remark: Compare the closely related modeling, manner of carving, and subject, with similar mane and long tail curled over the back. Note the different size (107 cm).



Estimate EUR 8,000
Starting price EUR 4,000

222
A MASSIVE SANDSTONE FIGURE OF A LION, ANGKOR WAT STYLE

Khmer Empire, 12th century. Realistically carved standing tall on its forelimbs, the face with a ferocious expression, open mouth showing teeth and fangs, with flaring nostrils and bulging eyes, framed with the curls of the mane extending to the chest. The stout body richly adorned with foliate ornamental embellishments, all raised on a square base incised with flower heads to the side.

Provenance: Galerie Mouhot, Bangkok, Thailand. A private collection in Vienna, Austria, acquired from the above and thence by descent. A copy of a signed and stamped authentication certificate from Galerie Mouhot, confirming the dating above, accompanies this lot. **Galerie Mouhot** is a gallery specializing in Khmer Art based in River City Bangkok, established by the Frenchman Eric Dieu and named after Henri Mouhot (1826-1861), the mid-19th century naturalist and explorer credited with reintroducing the world to the grandeur of Angkor and the Khmer civilization.
Condition: Good condition, commensurate with age. Extensive wear, obvious losses, signs of weathering and erosion, encrustation, nicks, chips.

Dimensions: Height 103 cm (excl. stand), 104.5 (incl. stand)

With a modern stand. (2)

Throughout the golden age of the Angkor period, the kings built huge cities and temple complexes symbolic of their power and divinity. Guardian lions such as the present lot were placed on terraces and stairways to guard the central pyramidal structure that represented Mount Meru, the residence of the gods at the center of the Hindu world. Lions where not native to Cambodia and the Khmer sculptors devised their own fanciful interpretations. The characteristic full, frontal pose and upright stance lend the figure a composed regal air, while the elaborately carved demonic head and patterned chest shows the Javanese influence so important in Khmer culture.

The lion, representing royalty, strength, and courage, was the personal symbol of the Khmer kings, who were believed to be gods as well. Therefore, the lion as guardian of the sacred precinct suggested the ability to ward off evil through both divine and royal protection.

Literature comparison: Compare a closely related sandstone figure of a lion, Angkor, 12th-13th century, in the Asian Art Museum of San Francisco, object number B76S1. Compare a closely related stone figure of a guardian lion, Thailand, 11th-early 12th century, 109 cm high, in the Metropolitan Museum of Art, object number 1979.406.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's Amsterdam, 16 December 2003, lot 179
Price: EUR 20,315 or approx. **EUR 32,500** adjusted for inflation at the time of writing
Description: A large Khmer, Angkor Vat style, sandstone lion, 12th century
Expert remark: Compare the closely related modeling and manner of carving with similar stance, expression, and size (110 cm). Note the state of preservation.



Estimate EUR 8,000
Starting price EUR 4,000





223

A RARE AND IMPORTANT SANDSTONE FIGURE OF VISHNU, BAPHUON STYLE, ANGKOR PERIOD

Khmer Empire, 11th century. Powerfully carved standing in samabhanga atop a square plinth, wearing a short sampot tied at the waist with a butterfly knot at the back, secured with a low belt with one end shown in curved pleats on his left thigh, the face sensitively carved in a serene expression with almond-shaped eyes, round pupils, full lips, incised beard and moustache, the forehead centered by the third eye, and the finely braided hair gathered in a domed topknot, secured with a beaded diadem.

Provenance: A distinguished Chinese-Thai private collection. Italian private collection, acquired from the above in the late 1990s. Collection of Leonardo Vigorelli, Bergamo, Italy, acquired from the above. **Leonardo Vigorelli** is a retired Italian art dealer and noted collector, specializing in African and ancient Hindu-Buddhist art. After studying anthropology and decades of travel as well as extensive field research in India, the Himalayan region, Southeast Asia, and Africa, he founded the Dalton Somaré art gallery in Milan, Italy, which today is being run by his two sons.



Leonardo Vigorelli

Condition: Very good condition, commensurate with age. Extensive wear, signs of weathering, encrustations, obvious losses, nicks, chips, scratches, structural fissures, old repairs.

Dimensions: Height 136 cm (incl. tang)

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 20 March 2009, lot 1425
Price: USD 98,500 or approx. **EUR 141,000** converted and adjusted for inflation at the time of writing
Description: A sandstone figure of Vishnu, Khmer, Angkor period, Baphuon style, 11th century
Expert remark: Compare the closely related modeling, manner of carving, and subject, with similar facial features and expression, stance and physiognomy, and dress and hairstyle. Note the size (91 cm) and that this figure has come up for sale again more recently at Sotheby's New York, 22 September 2020, lot 344, described as Shiva and bought-in at an estimate of USD 150,000.



LITERATURE COMPARISON
Compare a closely related Baphuon sandstone figure of Vishnu, 162.5 cm high, in the National Museum of Cambodia, inventory number ka.1838. Compare a closely related Baphuon sandstone figure of a male deity, 118.7 cm high, formerly in the Metropolitan Museum of Art, object number 1987.414 **(fig. 1)**, and deaccessioned for return to the Kingdom of Cambodia in 2023. Compare a closely related Baphuon sandstone figure of Shiva, 76.8 cm high, in the Cleveland Museum of Art, accession number 1941.25 **(fig. 2)**. See also a Baphuon sandstone headless standing figure with a circular loss at the abdomen that is similar to the one seen on the current figure's shoulder, formerly with Eskenazi and now in the British Museum, registration number 1976,1101.1.

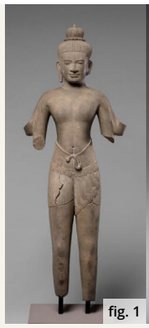
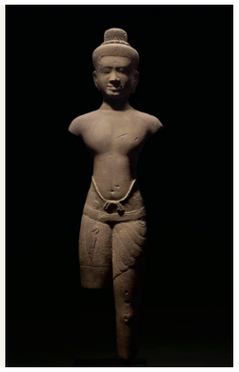


fig. 1

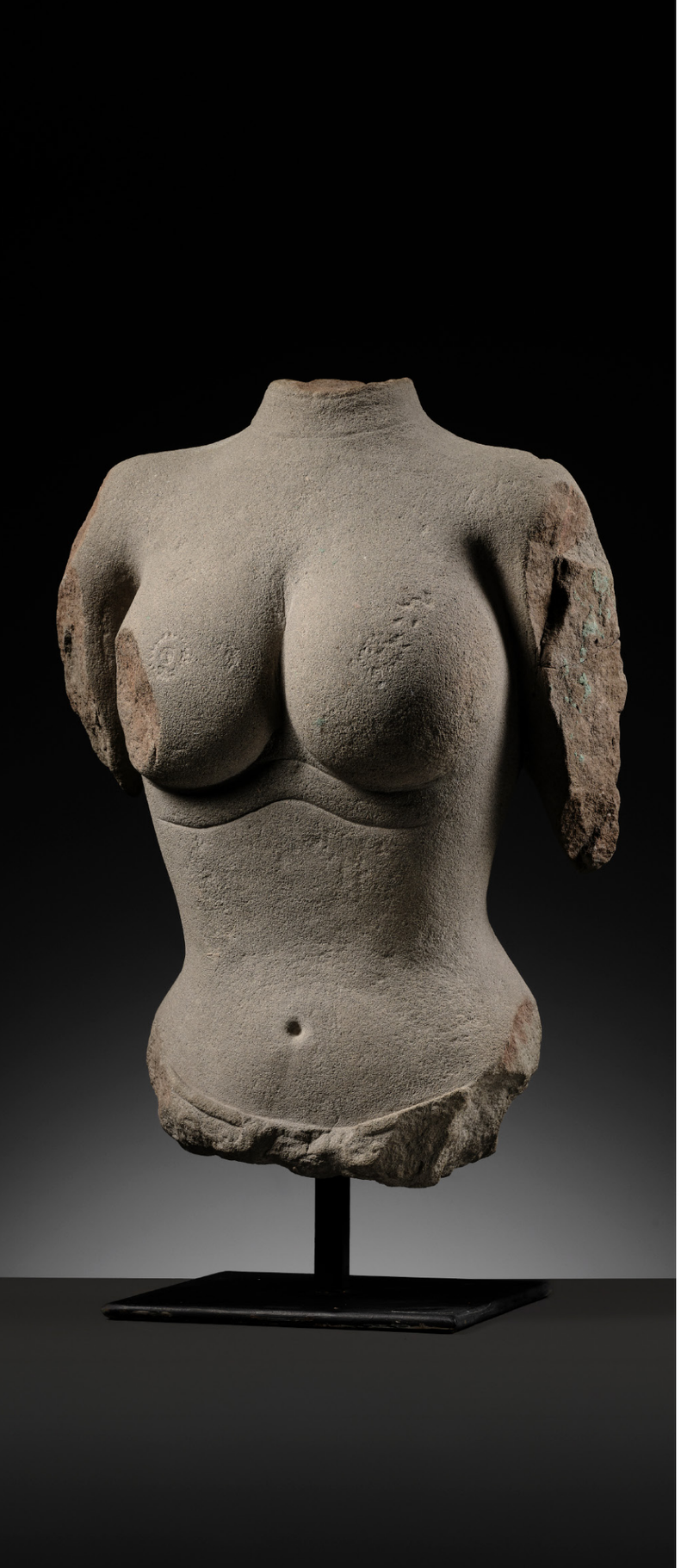


fig. 2

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 17 March 2015, lot 24
Price: USD 365,000 or approx. **EUR 469,000** converted and adjusted for inflation at the time of writing
Description: A sandstone figure of Shiva, Khmer, Angkor period, Baphuon style, 10th/11th century
Expert remark: Compare the closely related modeling and manner of carving with similar visage and expression, powerful physique, sampot, and hair. Note the size (84.4 cm).



Estimate EUR 24,000
Starting price EUR 12,000



224
A SANDSTONE TORSO OF A GODDESS, ANGKOR PERIOD, BAKHENG STYLE, 10TH CENTURY

Khmer Empire. Finely and sensitively carved, with a pinched waist and voluptuous breasts which heave and cut gentle creases to the underside, above a beautifully rounded belly.

Provenance: From a private collection in East Switzerland, by repute acquired from the estate of a general of the French Foreign Legion during the First Indochina War (1946-1954). Thence by descent.
Condition: Good condition, commensurate with age. Extensive wear with visible losses, signs of weathering and erosion, encrustations, nicks, and scratches. The left arm with old repairs.

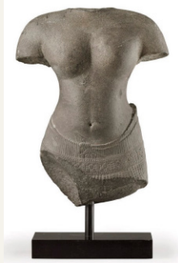
Weight: 48.6 kg (incl. stand)
Dimensions: Height 56 cm (excl. stand), 64.5 cm (incl. stand)

Mounted on a metal stand. (2)

LITERATURE COMPARISON
Compare a closely related sandstone fragment of a female divinity, Angkor period, Phnom Bakheng, 10th century, in the Tokyo National Museum, accession number TC390.



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 23 March 2010, lot 274
Price: USD 37,500 or approx. **EUR 53,000** converted and adjusted for inflation at the time of writing
Description: A sandstone torso of Uma, Khmer, Angkor period, Baphuon style, 11th century
Expert remark: While this torso is carved in the later Baphuon style and is of a different size (28 cm), it shares distinct features with the present lot such as the pinched waist and voluptuous breasts, and shows a similar state of preservation.



Estimate EUR 4,000
Starting price EUR 2,000

225
A POLISHED SANDSTONE FIGURE OF AVALOKITESHVARA, ANGKOR PERIOD, ANGKOR WAT STYLE, 12TH CENTURY

Khmer Empire. Standing in samabhanga, the unadorned figure realistically modeled with a beautifully rounded belly, dressed in a short sampot, secured by a double-butterfly sash and short flange falling over the belt, the face with a sincere expression with delicately outlined lips in a slight smile, elongated eyes, and long pendulous earlobes, the hair arranged in a tall cylindrical topknot centered by a diminutive figure of Amitabha, topped by a four-petaled flowerhead, and secured a beaded hairband, behind the tall foliate tiara tied at the back of the head.

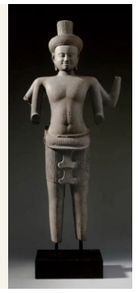
Provenance: RR Collection, Belgium, acquired in the 1970s-1980s by the father of the previous owner and thence by direct descent. A provenance statement by the previous owner, confirming the above and revealing the collector's identity, will be provided to the winning bidder after full payment has been received.
Condition: Excellent condition, commensurate with age. Wear, signs of weathering and erosion, encrustations, obvious losses, chips, scattered nicks and scratches.

Weight: 47 kg
Dimensions: Height 94 cm (excl. stand), 95.4 cm (incl. stand)

The short sampot is arranged in multiple patterns, including tightly spaced vertical pleats enhanced by the double-anchor fold that bridges the thighs, the gathered fabric pulled snugly between the legs from the verso and then set in an elegant crest on back and front just below the top, secured with a short flange falling over the belt.

Powerfully and sensitively caved, this figure of Avalokiteshvara is a preeminent example of Khmer sculpture from the period in which the great temple of Angkor Wat was constructed. A homogenous style synthesizes Khmer sculpture across religious borders, such that Khmer culture has often been described as syncretic. However, the careful placement of iconographic indicators preserves and reveals the specific identities of the deities. Here, the presence of a diminutive seated figure of Amitabha Buddha, nestled in the plaited hair, identifies this figure as Avalokiteshvara.

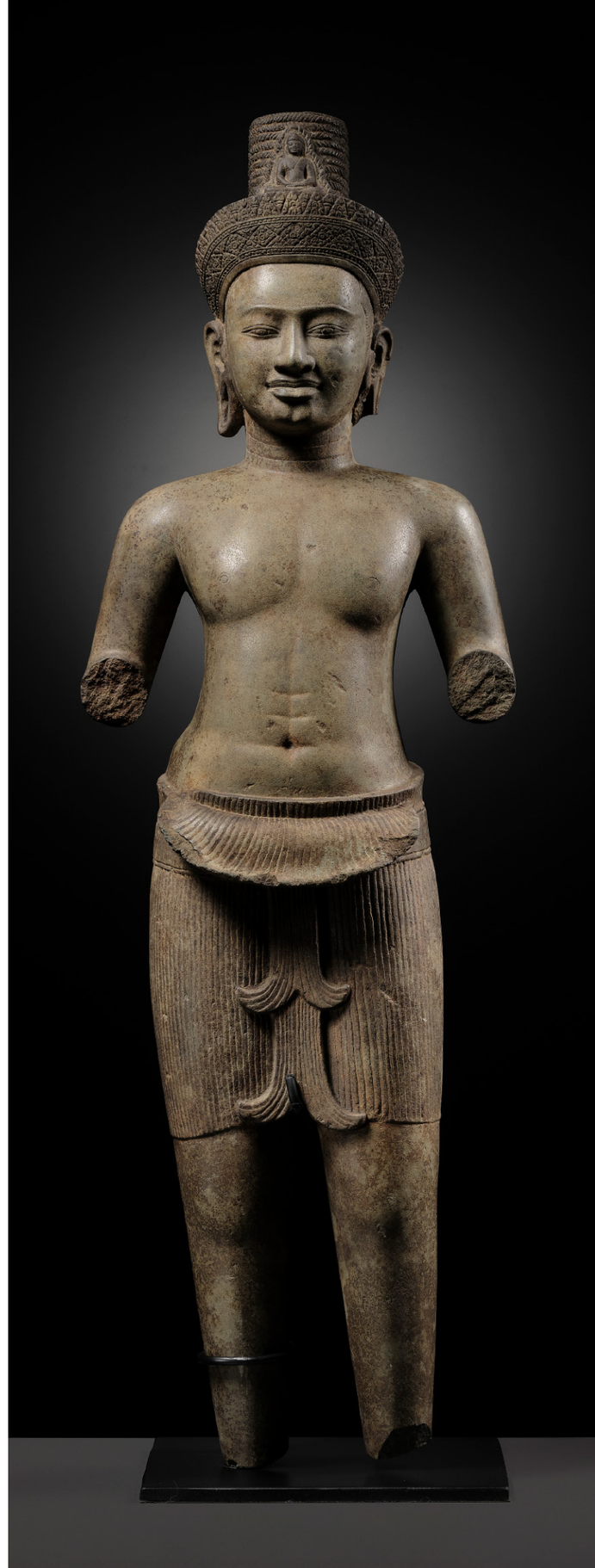
AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 30 March 2006, lot 115
Price: USD 162,000 or approx. **EUR 246,000** converted and adjusted for inflation at the time of writing
Description: A gray sandstone figure of Vishnu, Khmer, Angkor period, Angkor Wat style, 12th century
Expert remark: Compare the closely related modeling and manner of carving with similar short sampot and cylindrical topknot. Note the size (116.7 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 17 March 2015, lot 36
Price: USD 425,000 or approx. **EUR 546,000** converted and adjusted for inflation at the time of writing
Description: A sandstone figure of Avalokiteshvara, Khmer, Angkor period, Angkor Wat style, 12th century
Expert remark: Compare the closely related modeling and manner of carving with similar pleated sampot and tall chignon. Note the size (76.1 cm).



Estimate EUR 15,000
Starting price EUR 7,500





226

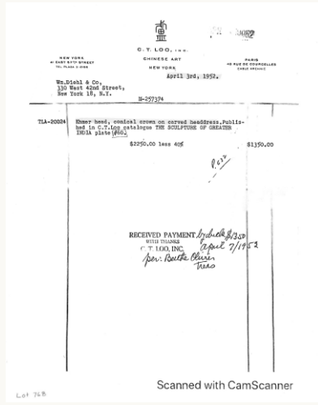
A RARE BUFF SANDSTONE HEAD OF AN ASCETIC FORM OF SHIVA, ANGKOR PERIOD

Khmer Empire, 11th-13th century. Sensitively carved, the serene face with almond-shaped eyes, gently arched brows, a broad nose, and full pursed lips forming a gentle smile, flanked by ears with distended lobes, and a long goatee. The finely incised chignon is piled behind a foliate tiara secured with a rudraksha necklace, identifying him as a Brahmin ascetic.

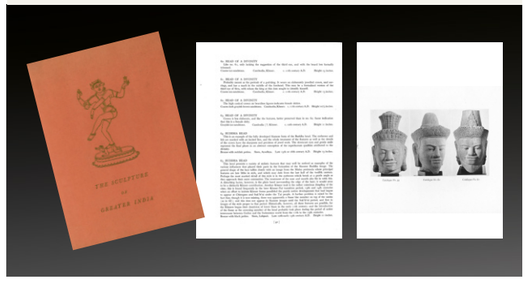
Provenance: C. T. Loo, New York, by 1942. The William H. and Lily F. Diehl Collection, New York, acquired from the above in 1952, and thence by descent. The back of the neck inscribed with an inventory number, 'TLA 20224'. A copy of an invoice from C. T. Loo, dated 3 April 1952, addressed to Wm. Diehl & Co, and stating a discounted purchase price for the present lot of USD 1,350 or approx. **EUR 16,000** (converted and adjusted for inflation at the time of writing), accompanies this lot. **Ching Tsai Loo** (1880-1957) was an eminent Chinese art dealer and connoisseur who played a pivotal role in introducing Chinese art and antiquities to the Western world during the early 20th century. In 1902, Loo relocated to Paris, which became the center of his operations and where he established his first gallery, Loo & Co., in 1908. His business expanded to New York, where he opened a gallery on Fifth Avenue in 1927. He became a central figure in the international art market, dealing in Chinese antiquities, including sculptures, ceramics, and bronzes. In 1952, his associate **Frank Caro** (1904-1980) took over daily operations of the New York business. Until his death in 1957, Loo continued to play a large role in the business. Loo's work profoundly influenced the collections of major Western museums, such as the Metropolitan Museum of Art, the Louvre, and the British Museum.



C.T. Loo, 1910s



PUBLISHED
C. T. Loo, An Exhibition of the Sculpture of Greater India, New York, 1942, p. 40 and 69, no. 60.



Weight: 19.5 kg
Dimensions: Height 33.5 cm (excl. stand), 49.5 cm (incl. stand)

With an associated marble stand. (2)

Compare a related sandstone pediment depicting Parvati's Penance, Preah Pithu, Angkor, 13th century, in the Musée Guimet, accession number MG 18912, and illustrated by Helen Ibbitson Jessup and Thierry Zéphir in Sculpture of Angkor and Ancient Cambodia: Millennium of Glory, 1997, p. 330-331, cat. no. 112. The relief portrays Parvati to the center performing extreme penance in order to be a worthy bride of Shiva. On her left, dressed as a Brahman ascetic stands a figure trying to attract her attention by reviling Shiva. This irritating ascetic is none other than Shiva himself who is testing the devotion of Parvati. To the right, Shiva reveals himself in his kingly glory and presents himself as Parvati's suitor.

The present work, with an exceptional early provenance, represents Shiva as an ascetic. As told in the narrative of the Kumarasambhava (Birth of Kumara), Shiva disguised himself as a Brahmin ascetic and went to the forest to interrupt Parvati while she performed penance (tapas). When Shiva reveals himself, he retains the pointed beard which is also depicted in this sculpture.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 22 September 2021, lot 452
Price: USD 35,000 or approx. **EUR 39,500** converted and adjusted for inflation at the time of writing
Description: A sandstone head of an ascetic form of Shiva, Khmer, Bayon period, 13th century
Expert remark: Compare the closely related modeling and manner of carving with similar tiara, expression, incised beard, and size (34.9 cm). Note that the lot was published and exhibited by C.T. Loo in An Exhibition of the Sculpture of Greater India, 1942, p. 40 and 69, no. 61, alongside **the present lot (no. 60)**.



Estimate EUR 6,000
Starting price EUR 3,000



227
A LARGE SANDSTONE HEAD OF DVARAPALA, ANGKOR PERIOD

Khmer Empire, 10th-13th century. Finely carved, the fierce face with wide eyes below furrowed brows, a broad nose with flaring nostrils above full lips framed by a moustache and beard, the face flanked by elongated ears, the head surmounted by a foliate tiara and a four-tiered headdress decorated with rows of lappets.

Provenance: From a private collection in eastern Switzerland, by repute acquired from the estate of a general of the French Foreign Legion during the First Indochina War (1946-1954).
Condition: Very good condition, commensurate with age. Extensive wear with visible losses, minor signs of weathering, nicks, scratches.

Weight: 29.1 kg (incl. stand)
Dimensions: Height 41.7 cm (excl. stand), 51.5 cm (incl. stand)

With an associated stand. (2)

A dvarapala is a temple guardian. In India, where the concept originated, two giant figures, sculpted in high relief, are often found flanking the principal temple entrance. One is formidable, to scare away those of ill intent while the other is seductively handsome, in order to lure the faithful past the portal. In Cambodia the form evolved separately because the temples were built to different plans. There, a succession of courtyards contained secondary buildings and the principal one was only accessible to a limited number of ritual participants. In the 10th century dvarapala were freestanding statues, still sculpted in pairs but resting within the precinct. Although they observed approaching visitors, their essential role was that of bodyguards, protecting the deity lodged within the temple.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 20 March 2009, lot 1426
Price: USD 13,750 or approx. **EUR 20,000** converted and adjusted for inflation at the time of writing
Description: A sandstone head of a Dvarapala, Khmer, Angkor period, 11th-12th century
Expert remark: Compare the related modeling and manner of carving with similar face and headdress. Note the much smaller size (24 cm).



Estimate EUR 4,000
Starting price EUR 2,000



228
A SANDSTONE HEAD OF SHIVA, ANGKOR PERIOD, BAYON STYLE

Cambodia, 12th-13th century. Finely carved, Shiva's head of youthful beauty, topped with a high chignon tiered with five rows of lotus petal friezes and chiseled with hair organized in fine braids forming a grid of waves, a border of arches flattened on the temples and on the forehead framing a very soft, sensual face. The chin highlights full lips with a typical mysterious smile, the eyes simply drawn with a line and slightly excavated, with half-closed eyelids advocating an inward gaze, centered by a circular urna, flanked by pendulous earlobes, and a round aperture carved behind the right earlobe.

Provenance: From the collection of Alexandre de Toulouse-Lautrec, New York, United States, who is a descendant of the prominent Post-Impressionist painter, art nouveau illustrator, and printmaker Henri de Toulouse-Lautrec (1864-1901).
Condition: Very good condition, commensurate with age. Old wear, obvious losses, signs of weathering and erosion, encrustations, nicks, chips, and few structural fissures.

Weight: 3.5 kg (incl. stand)
Dimensions: Height 22.5 cm (excl. stand), 31.1 cm (incl. stand)

With a modern stand. (2)

Literature comparison: Compare a related sandstone head of a male divinity, Bayon style, dated to the late 12th to early 13th century, in the National Museum of Cambodia, inventory number Ka.894.

EXPERT'S NOTE
This head dates to the reign of Jayavarman VII and conveys an emotional depth unmatched by earlier works of Khmer art. The youthful face bears subtle signs of maturity, with a high forehead and thick eyebrows that lend it a striking naturalism. Like many sculptures of the period, it shares stylistic connections with portraits of Jayavarman VII (see Helen Ibbitson Jessup and Thierry Zephir, Sculptures of Angkor and Ancient Cambodia, Washington, 1997, p. 301, no. 89). The serene expression is amplified by the eyes, closed in a deep meditation, conveying total introspection and perfect tranquility.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's Paris, 10 June 2009, lot 326
Price: EUR 18,750 or approx. **EUR 24,000** adjusted for inflation at the time of writing
Description: A grey sandstone head of Buddha, Khmer, Bayon style, 12th/13th century
Expert remark: Both works share closely related features, from the lotus-petal ushnisha to the elongated earlobes. However, the current lot exhibits a significantly higher level of artistic refinement compared to the Christie's example, possibly suggestive of a higher commission for a public building. Note the size (27 cm).



Estimate EUR 4,000
Starting price EUR 2,000

229

A LARGE AND IMPORTANT BRONZE FIGURE OF AVALOKITESHVARA, ANGKOR PERIOD, BAYON STYLE

Scientific analysis report: A laboratory test report issued by Hebolabo, Pelt, Belgium, on 31 October 2024, based on verification analysis by EDXRF (energy dispersive x-ray fluorescence spectrometry), concludes that the statue "is made of leaded brass, originated in middle medieval Cambodia" ('Medieval Cambodia' is synonymous with the Khmer Empire around the Angkor period). A copy of the report accompanies this lot.

Khmer, 12th-13th century. Superbly cast and powerfully modeled with his eight arms radiating and holding in his right hands a seated divinity, a book, an elephant goad and a vajra, his left hands holding a sword, a flask of nectar, a rosary and a wheel. Dressed in a short sampot tied with a fanning fishtail and secured by an ornate belt with pendent tassels, the deity's torso and arms are incised with minuscule representations of seated Buddhas, with miniature figures set on his toes and knees and further seated Buddhas in relief forming a necklace and bracelets around his arms and ankles.

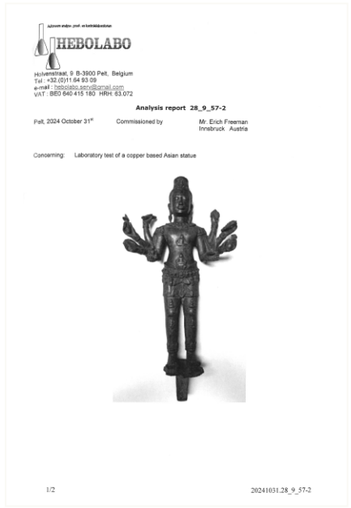
His serene face with finely delineated features such as downcast eyes and full lips forming a benevolent smile. The neatly worked hair incised with minuscule representations of seated Buddhas and pulled up into a tall chignon circled by miniature figures and centered by a diminutive image of the Buddha Amitabha.

Provenance: From the private collection of Darwin Freeman, collected between 1968 and 1971, and thence by descent within the same family. Born 1946 in Idaho, USA, **Darwin Freeman** was a member of the armed forces and later became an avid collector. He met his wife in the mid-1960s, and the pair later relocated to her hometown of Innsbruck, Austria. In 1967, Freeman was drafted into the U.S. Army and served in Germany and Thailand. While he was stationed at the Embassy in Bangkok, between 1969 and 1971, he actively began engaging in the exploration and collection of ancient bronzes and other works of art. Upon completing his duty, Freeman arranged for his collection to be shipped to Austria, where it remained in storage until this day.
Condition: Very good condition, commensurate with age. Extensive wear, signs of weathering, casting irregularities, small losses mostly to the extremities. The bronze with a rich, naturally grown patina with vibrant malachite and cuprite encrustations.

Weight: 6,714 g (excl. stand)
Dimensions: Height 60 cm (excl. stand), 69 (incl. stand)

With an associated stand. (2)

The sacking of Angkor in 1177 resulted in innovative iconographical developments under Jayavarman VII towards a more potent theology incorporating Tantric and Esoteric Buddhist elements and cosmic symbolism devised to protect the empire. This form of a "Radiating Avalokiteshvara" represents one of the most complex iconographic forms. The karandavyuhasutra states that 'Avalokiteshvara, Lord of Infinite Compassion, bears the whole universe in his body. Every pore of his skin constitutes a world of its own filled with every kind of living being. His radiant spiritual power, symbolized by Amitabha, quickens in all these beings the Buddha nature that dwells within them.' The eight arms refer to the eight major directions, symbolizing cosmic totality. Also characteristic is the presence of an expressive smile, symbolic of Avalokiteshvara's compassion.



HEBOLABO

Huivenstraat, 9 B-3900 Pelt, Belgium
Tel : +32 (0)11 64 93 09
e-mail : hebolabo.ser@gmail.com
VAT : BE0 640 415 180 HRK 63.072

Analysis report 28_9_57-2

Pelt, 2024 October 31st Commissioned by Mr. Erich Freeman Innebruck Austria

Concerning: Laboratory test of a copper based Asian statue

1/2 20241031.28_9_57-2

King Jayavarman VII (r. 1181-1218) constructed his own 'temple-mountain' at Bayon and developed the city of Angkor Thom around it. He also built Neak Pean ('coiled serpent'), one of the smallest but most beautiful temples in the Angkor complex, a fountain with four surrounding ponds set on an island in an artificial lake. The stele inscription of Preah Khan states that the King erected Buddha stone images, the Jayabuddhamahanatha, in twenty-three towns in different parts of his empire. Among those towns were Lavodayapura (modern Lopburi), Svarnapura, Sambukapattana, Srijayarajapuri (modern Ratchaburi), Srijayasimhapuri (modern Kanchanaburi), and Srijayavajrapuri (modern Phetburi). The present figure is a contemporary bronze variant of one of these twenty-three stone images King Jayavarman VII sent to different parts of the kingdom in 1191 in a celebration of the compassion the king attributed to his own father. The small figures of the Buddha can be understood as representing the qualities of Buddhahood that lie in every pore of Avalokiteshvara's skin.

LITERATURE COMPARISON
Compare a closely related bronze figure of the eight-armed Avalokiteshvara, dated 12th-13th century, in the Walters Art Museum, accession number 54.2726 **(fig. 1)**.
Compare a closely related bronze figure of the eight-armed Avalokiteshvara, dated ca. 1190-1210, in the Musée Guimet, object number MA 5940.



fig. 1

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 17 September 1998, lot 179
Price: USD 134,500 or approx. **EUR 253,000** converted and adjusted for inflation at the time of writing
Description: A large and important bronze figure of Avalokiteshvara, Khmer, Angkor period, Bayon style, late 12th century
Expert remark: Compare the closely related subject, modeling, ornamentations, and manner of casting, as well as the similar patina and size (59.2 cm).



Estimate EUR 30,000
Starting price EUR 15,000





230
A LARGE AND EXTREMELY RARE BRONZE AND SILVER ‘GARUDA’ YONI, ANGKOR PERIOD

Khmer Empire, 11th-13th century. Of square section and stepped waisted form. Three tiers are finely cast with bands of numerous Garudas with outstretched wings or about to take flight, the outer bands further pierced and framed by lotus-petaled bands, the top tier terminating in a tapered spout and surmounted by a separately crafted circular lotus base for a lingam, made from silver alloy.

Provenance: Collection of Wallee Padungsiriseti, Bangkok, Thailand, by 2002. Raymond Handley and Marsha Vargas Handley, Xanadu Gallery, San Francisco, acquired from the above. **Raymond G. Handley** (1923-2009) partnered with Ray Renault in the 1950s to co-found one of California’s oldest and most successful real estate development firms. They were pioneers in shaping the early landscape of Silicon Valley, developing buildings for major tech innovators such as Intel and Raytheon, laying the groundwork for the region’s transformation into a global technology hub. Raymond Handley became a keen collector of art who traveled extensively, from the highest mountains of Tibet to the most remote parts of Papua New Guinea and Africa. His passion led him to establish Folk Art International/Xanadu Tribal Arts, an ethnographic art business which developed into the Xanadu Gallery in the late 1990s, located in the historic Frank Lloyd Wright building off Union Square, and continued to this day by his widow **Marsha Vargas** Handley, who is an important figure in the Asian art world in her own right, serving as the president of the International Netsuke Society for over 16 years.
Condition: Excellent condition, commensurate with age. Extensive wear, signs of weathering, encrustations, dents, nicks, scratches, minor losses, corrosion. The bronze with a superb, naturally grown patina with vibrant malachite and scattered azurite encrustations.

Weight: 6,502 g (the bronze yoni) and 110.5 g (the silver lingam base)
Dimensions: Length 28 cm, Width 21 cm, Height 15.5 cm (the bronze yoni), Diameter 8.7 cm

The presence of Garudas around the base of this yoni is particularly important as such iconography also appears on and around the monumental stone yonis at Prasat Thom in Koh Ker. Garuda, while usually associated with Vishnu, is seen here as the protector of the lingam.

The yoni (or snanadroni) is an aniconic representation of Uma, corresponding with the lingam representing Shiva. They are symbolic of the female and male reproductive organs, which within Hinduism bring a balance to the cosmos when joined together.

LITERATURE COMPARISON
The present yoni is rare for its large size and bronze material. Its form closely follows larger sandstone examples also dated to the Angkor period, see one in the Kampong Thom Museum.



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie’s New York, 23 March 1999, lot 222
Price: USD 9,200 or approx. **EUR 17,000** converted and adjusted for inflation at the time of writing
Description: A quartz linga and gilt bronze yoni, Thailand, 15th century or earlier
Expert remark: Compare the closely related form. Note the gilding, separate cylindrical cover, lack of any décor, and much smaller size (11.8 cm). Also note the erroneous Thai attribution.



Estimate EUR 12,000
Starting price EUR 6,000



231
A BRONZE TRIAD OF VISHVAKARMAN WITH ATTENDANTS, YONIS AND SPOUTS, ANGKOR PERIOD, BAYON STYLE

Khmer Empire, 12th-13th century. Separately cast, the celestial architect seated half-kneeling on a rectangular base, flanked by attendants on either side. The deity’s right hand raised, holding an axe while the left rests on his recumbent knee. He is wearing a short striated sampot tucked around the belt and elegantly tied with a butterfly tang to the back. His serene face with almond-shaped eyes and full lips flanked by elongated earlobes with pendeloque earrings, the hair arranged in a high chignon, backed by a foliate headdress.

The consorts are similarly poised, also separately cast, dressed in short sampots, and embellished with foliate jewelry which adorn their bare torsos.

The group is supported on a separately cast pedestal, each fitted on a stepped yoni terminating in a tapered spout, all backed by a flaming mandorla adorned with scrolling vines flanking a diminutive seated figure of Vishnu sheltered by a mucalinda and a large kirtimukha to the base. (4)

Provenance: From the collection of Olivier Maréchal, Belgium, acquired in Thailand in 2007. A copy of a provenance statement, written and signed by Olivier Maréchal, dated 15 November 2024, confirming the above, accompanies this lot. **Olivier Maréchal** (b. 1973) is a noted Belgian collector and dealer specializing in the arts of India, Vietnam, and Thailand.
Condition: Good condition, commensurate with age. Wear, casting irregularities, minuscule losses, scattered nicks and scratches, small chips, and signs of weathering and erosion. Repairs to one loop-attachment on the pedestal. The bronze with a rich, naturally grown patina with vibrant malachite encrustations.

Weight: 6,253 g
Dimensions: Height 31 cm

EXPERT’S NOTE



The stepped plinth matches the three figures forming this triad. The three oblong holes pierced at the top, for the mounting of the figures, appear to have been added or at least refined later, however still within the Angkor period, as evidenced by a distinct natural patina with extensive encrustations of malachite which appear uniformly across the triad and pedestal. **The appearance of yonis with spouts on the pedestal is highly unusual.** For another example, also with a yoni and spout, see a bronze figure of Vishnu, Khmer, Angkor period, Bayon style, 13th century, at Christie’s New York, 20 March 2012, lot 168.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie’s Paris, 11 December 2013, lot 345
Price: EUR 49,500 or approx. **EUR 60,000** adjusted for inflation at the time of writing
Description: An important bronze group of a Buddhist triad, Khmer, Bayon style, 13th century
Expert remark: Compare the related subject and similar modeling and pedestal. Note the size (39.5 cm).



Estimate EUR 8,000
Starting price EUR 4,000

232

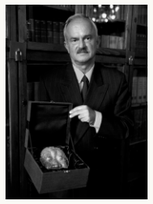
A CEREMONIAL BRONZE BELL, BATTAMBANG PROVINCE, 2ND CENTURY BC TO 2ND CENTURY AD

Cambodia. Of elliptical cross-section, the tapering gong with a trumpet-shaped opening at the top, decorated to the exterior with spirals set in parallelograms in seven tiers.

Provenance: The collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. **Dr. István Zelnik**, President of the Hungarian South and Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe.



The Zelnik István Southeast Asian Gold Museum



Dr. István Zelnik

Condition: Fair condition, commensurate with age. Extensive wear, small losses, structural cracks, casting irregularities, encrustations particularly to the interior, old repairs and touchups. All as expected from a bronze bell with an age of roughly two millennia. The bronze with a fine, naturally grown patina with a lustrous dark hue.

Weight: 17.7 kg
Dimensions: Height 79 cm

This bronze bell from the Southeast Asian Bronze age, generally named after the Dong Son site in North Vietnam, is of particularly large size with a vivid and crisply cast swirling band design. The Kingdom of Funan (50 AD-627), located in mainland Southeast Asia covering parts of present-day Cambodia, Thailand and Vietnam was Southeast Asia's first great economy and may have controlled the entire trade route from Malaysia to central Vietnam in the second century AD, which could explain why bells of this type have been found in Cambodia and Malaysia.

LITERATURE COMPARISON
Compare a closely related bronze bell, found in Selangor, West Malaysia, dated 2nd century BC, 58 cm high, in the British Museum, registration number 1949,0715.1 **(fig. 1)**. Compare a closely related bronze bell found in Kampung Pencu, Muar, Johor, dated around 150 AD, in the Muzium Negara, Kuala Lumpur.



fig. 1

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's London, 30 January 2019, lot 87
Price: GBP 125,000 or approx. **EUR 205,000** converted and adjusted for inflation at the time of writing
Description: A Cambodian bronze ceremonial bell, Battambang province, probably 2nd century BC to 2nd century AD
Expert remark: Compare the closely related form and decoration with similar raised spiral design enclosed within parallelograms. Note the size (57.8 cm).



Estimate EUR 12,000
Starting price EUR 6,000



233

A SANDSTONE FIGURE OF KRISHNA LIFTING MOUNT GOVARDHAN, PHNOM DA STYLE, PRE-ANGKOR PERIOD, LATE FUNAN EMPIRE, 6TH CENTURY

Powerfully modeled standing in a dynamic pose, only slightly buckling under the enormous weight he must endure. His left hand raised high above, the deity wears a short dhoti with a sash loosely draped around the waist. His youthful face with almond-shaped eyes, neatly incised pupils, elegant brows and nose, and full lips forming a calm smile removing any doubts as to the hero's fortitude. The hair partially tied to the top and falling elegantly over the tight snail-shell curls.

Provenance: From an important private collection in London, United Kingdom, acquired in the early 1990s.
Condition: Good condition, commensurate with age. Extensive wear, obvious losses, small chips, scattered nicks and scratches, and signs of weathering and erosion.

Weight: 53.5 kg (incl. stand)
Dimensions: Height 64 cm (excl. stand), 76.2 cm (incl. stand)

As described in the Bhagavata Purana, the youthful Krishna miraculously raises Mount Govardhan, near Mathura in northern India, to protect the villagers and cowherds from a great rainstorm sent by Indra. The sculptor of this image, active in the Phnom Da workshops, clearly understood the essence of his subject.

Phnom Da is a historic site about three kilometers southeast from Angkor Borei. Together, they formed the capital of the Funan Empire in the 6th century. The site holds the oldest surviving temples, Khmer and Sanskrit inscriptions, as well as what are possibly the earliest stone statues in the region, dated to the 6th century and assumed to have originated during the reign of King Rudravarman (r. 514-539). These sculptures appear to predate the stone temples in Angkor Borei; the oldest standing Khmer stone temple (late 6th century) may have been preceded by wooden Hindu temples.

The ancient Funan Empire (1st–6th centuries CE) was located in a region that now spans parts of several modern countries in Southeast Asia. These include:

1. Cambodia – The core of Funan's territory, including important sites like Angkor Borei.
2. Vietnam – Primarily the southern region, including the Mekong Delta, where the prominent archaeological site of Oc Eo is located.
3. Thailand – Parts of eastern Thailand, particularly near the borders with Cambodia.
4. Laos – The southern regions along the Mekong River.
5. Malaysia – The western coast of peninsular Malaysia, where Funan exerted influence through maritime trade networks.

Funan was a major maritime and trade empire, strategically located along key waterways, allowing it to dominate trade between India, China, and the rest of Southeast Asia. Its influence extended well beyond its core territories through tributary relationships and trade connections.

LITERATURE COMPARISON
Compare a closely related sandstone figure of Krishna lifting Mount Govardhan, Wat Koh, Phnom-Da style, pre-Angkor period, dated c. 700, 161 cm high, in the National Museum of Cambodia, inventory number Ka.1625, illustrated by Helen Jessup and Thierry Zephir in Sculpture of Angkor and Ancient Cambodia: Millennium of Glory, 1997, p. 161, no. 13. Compare a closely related sandstone figure of Krishna Govardhana, Funan, Phnom Da A style, pre-Angkor period, 6th-7th century, in the Angkor Borei Museum.



Estimate EUR 15,000
Starting price EUR 7,500





234

A POLISHED SANDSTONE FIGURE OF KRISHNA, PHNOM DA STYLE, PRE-ANGKOR PERIOD, 6TH CENTURY

Powerfully modeled standing in slight tribhanga, wearing a short dhoti finely carved with fanning pleats and tied along the back of the waist with a short fishtail. His face with almond-shaped eyes, neatly incised pupils, elegant brows and nose, and full lips forming a calm smile, flanked by elongated pierced earlobes, the hair is neatly arranged in coiled locks falling elegantly down his back.

Provenance: A private collection in southeast London, United Kingdom, acquired in the local trade by 1970. A private collection in Sussex, United Kingdom, acquired from the above in 1989, and thence by descent. A European private collection, acquired from the above.
Condition: Good condition, commensurate with age. Extensive wear, obvious losses, signs of weathering and erosion, encrustations, nicks, scratches.

Dimensions: Height 102 cm (excl. stand)

With a fitted modern stand. (2)

Phnom Da is a historic site about three kilometers southeast from Angkor Borei. Together, they formed the capital of the Funan Empire in the 6th century. The site holds the oldest surviving temples, Khmer and Sanskrit inscriptions, as well as what are possibly the earliest stone statues in the region, dated to the 6th century and assumed to have originated during the reign of King Rudravarman (r. 514-539). These sculptures appear to predate the stone temples in Angkor Borei; the oldest standing Khmer stone temple (late 6th century) may have been preceded by wooden Hindu temples.

LITERATURE COMPARISON
Compare two closely related sandstone figures of Rama and Balarama, 180 cm and 186 cm high, from the Phnom Da sanctuary in Takéo province and now in the collection of the National Museum of Cambodia, inventory numbers Ka.1638 and Ka.1640 **(fig. 1)**, both exhibited by the Cleveland Museum of Art, in Revealing Krishna: Journey to Cambodia's Sacred Mountain, 14 November 2021-30 January 2022. Compare a closely related sandstone figure of Krishna lifting Mount Govardhan, 203 cm high, dated 6th century, in the Cleveland Museum of Art, accession number 1973.106 **(fig. 2)**.

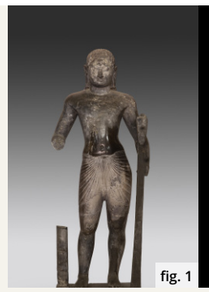


fig. 1

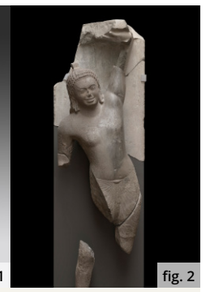
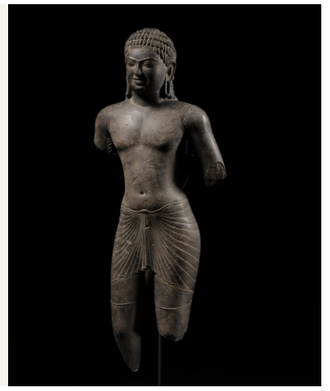


fig. 2

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Zacke, Vienna, 17 October 2024, lot 232
Price: EUR 52,000
Description: A sandstone figure of Krishna, Phnom Da style, pre-Angkor period, 6th century
Expert remark: Compare the closely related modeling, manner of carving, and subject. Note the size (103 cm).



Estimate EUR 30,000
Starting price EUR 15,000

235

A RARE SANDSTONE FIGURE OF BODHISATTVA AVALOKITESHVARA, PHNOM DA STYLE, SECOND HALF OF THE 7TH-EARLY 8TH CENTURY

Mekong Delta, Southern Vietnam. Superbly carved standing in samabhanga atop a pair of lotus blooms, the hands lowered to the sides, the left holding a lotus bud evoking Padmapani, the lotus-bearer form of Avalokiteshvara. Dressed in a pleated dhoti secured to the waist by a foliate belt, a design repeated in the torque. The serene face with incised almond-shaped eyes, rounded cheeks, and full lips forming a gentle smile, flanked by ears with pendulous lobes. His head is framed by an elliptical nimbus (mukhamandala) that extends upward to form the flaming shrine of the meditating Amitabha Buddha, seated atop a lotus throne on tiered locks of hair.

Provenance: From an important private collection in London, United Kingdom, acquired in the early 1990s. By repute found in Tra Vinh, Southern Vietnam, in the mid-20th century.
Condition: Good condition, commensurate with age. Wear, weathering, erosion. Losses, scattered nicks and scratches, structural cracks, an old repair around the waist.

Weight: 23.1 kg
Dimensions: Height 75.1 (excl. stand), 81.5 (incl. stand)

Stylistically, the present lot relates to the school of sculpture associated with the pre-Angkorian center of Phnom Da, southern Cambodia, evinced in the slightly flexed posture, cascading locks of hair, and patterning of the torque and belt. The belt is incised with jewels set amid vegetal patterns, a design repeated in the torque, both intended to evoke the gold jewelry of the period and share the vocabulary of the central Cambodian Prei Kmeng style of the second half of the seventh century. The end of the skirt has a splayed and pleated fishtail design, visible below the belt – a feature also shared with other seventh-century sculptures in the region.

Gracefully sweeping folds extend the full length of the robe, defining the contours of the body, a treatment developed most fully in the Phnom Da style. The figure is partially liberated from the block of stone: the upper half is worked fully in the round, with openwork arms, but the hands are still supported by solid shafts of stone that extend to the base, and the legs remain embedded in the block.

In all, these characteristics place the sculpture in a late seventh- or early eighth-century setting and suggest a cultural sharing with the workshops of the Phnom Da school. The discovery of this major cult icon in the Mekong delta serves as a reminder of the interconnectedness of religious centers and their workshop practices in this period. Extensive waterway systems in the delta also raised the potential for quarried stone and finished images to travel considerable distances.

LITERATURE COMPARISON
Compare also a closely related sandstone figure of Bodhisattva Avalokiteshvara, Southern Vietnam, second half of the 7th-early 8th century, 188 cm high, in the Musée Guimet, accession number MA5063, and exhibited by the Metropolitan Museum of Art, Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia, 5th to 8th Century, 14 April-27 July 2014, cat. no. 137.



Estimate EUR 24,000
Starting price EUR 12,000





236

A RARE AND MONUMENTAL SANDSTONE HEAD OF BUDDHA, MON-DVARAVATI PERIOD

Thailand, 7th-8th century. Finely carved and sensitively modeled with a serene expression marked by neatly incised downcast eyes beneath gently arched brows, his similarly outlined bow-shaped lips forming a benevolent smile, flanked by long pendulous earlobes. The hair arranged in thick snail-shell curls over the domed ushnisha.

Provenance: Collection of Angelo Balzer, Italy, acquired in the early 1990s. Collection of Leonardo Vigorelli, Bergamo, Italy, acquired from the above. **Angelo Balzer** was the owner of one of Bergamo's most famous cafés, Balzer near the Teatro Donizetti, which is run by members of the Balzer family to this day. In 1948 he invented a cake named Torta Donizetti after the famous opera composer from Bergamo to celebrate the centenary of his death. **Leonardo Vigorelli** is a retired Italian art dealer and noted collector, specializing in African and ancient Hindu-Buddhist art. After studying anthropology and decades of travel as well as extensive field research in India, the Himalayan region, Southeast Asia, and Africa, he founded the Dalton Somaré art gallery in Milan, Italy, which today is being run by his two sons.



Leonardo Vigorelli

Condition: Very good condition, commensurate with age. Wear, obvious losses, chips, nicks, scratches, structural fissures, signs of weathering and erosion, encrustations.

Dimensions: Height 67 cm (excl. stand), 85.5 cm (incl. stand)

Mounted on an associated stand. (2)

This head belonged to a monumental Buddha, either standing or enthroned, now lost. Its survival underscores the fragmentary nature of the archaeological record of Dvaravati art. Its sophisticated modeling and highly finished surface provide a glimpse of the standards of artistry that were attained. Its size relates to the four renowned quartzite colossi of Nakhon Pathom. Two are now installed within the grounds of Phra Pathom Chediat Nakhon Pathom; one is in the National Museum, Ayutthaya; and one is in the National Museum, Bangkok. This head is sculpted from a different stone and is thus from another series of monumental Buddhas, otherwise untraced.

LITERATURE COMPARISON

Compare a closely related Dvaravati limestone figure of Buddha, Thailand, Wat Phra Men, Nakhon Pathom, 7th-8th century, c. 375 cm high, in the National Museum, Bangkok, accession number 594/2509. Compare a related sandstone head of Buddha, Central Thailand, second half of the 7th-8th century, 32 cm high, in the National Museum, Bangkok, accession number DV28, and exhibited in the Metropolitan Museum of Art, Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia, 5th to 8th Century, April 14-July 27, 2014, cat. no. 115. Compare a related sandstone head of Buddha, Western Thailand, second half of the 7th century, 73.7 cm high, in the National Museum, Ratchaburi, accession number 246/2533 [DV20], and illustrated ibid., cat. no. 116.



Estimate EUR 20,000
Starting price EUR 10,000



237
A BRONZE HEAD OF MAITREYA, PRE-ANGKORIAN PERIOD, PRAKHON CHAI, 7TH-9TH CENTURY

Thailand. Finely cast, the face with a serene expression, arched eyebrows, incised almond-shaped eyes, delicately outlined lips in a smile below a slight moustache, flanked by pierced pendulous earlobes, the hair combed into a tall jatamakuta with five tiers of looped curls and set with a diminutive stupa to the center.

Provenance: RR Collection, Belgium, acquired in the 1970s-1980s by the father of the previous owner and thence by direct descent. A provenance statement by the previous owner, confirming the above and revealing the collector's identity, will be provided to the winning bidder after full payment has been received.
Condition: Very good condition, commensurate with age. Wear, obvious losses, scattered nicks, encrustations. The bronze with a rich, naturally grown patina with vibrant malachite encrustations.

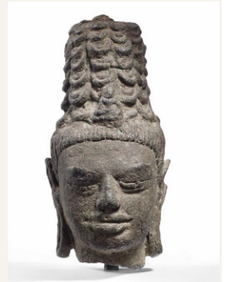
Weight: 1,443.1 g (excl. stand), 1,654.5 g (incl. stand)
Dimensions: Height 16.4 cm (excl. stand), 22 cm (incl. stand)

This head can be identified as Maitreya, the Buddha of the Future, by the stupa in his matted, piled-up hair. The style of the head is associated with bronzes excavated at Prakhon Chai and shows the influence of Khmer art. Situated along trade routes crossing from India, through Burma and Thailand, towards Cambodia and beyond, Prakhon Chai was a place of confluence, affluence, and the reception and transmission of great spiritual and artistic knowledge. The style displays a fusion of these international intersections in a uniquely local expression that would appear only in this particular place and only for a limited time. The elaborate looping coiffure of the braided hair in the present example is distinctive to the region, the looping strands neatly arranged in symmetrical rows, contrasting with the wild jatamukutas of Shaiva ascetics as they are depicted in India.

LITERATURE COMPARISON
Compare a closely related bronze head of Maitreya, Thailand, 8th century, 13 cm high, in the Victoria and Albert Museum, accession number IS.24-1988 **(fig. 1)**. Compare a related bronze figure of Maitreya, described as "Prakhon Chai style", 47.6 cm high, formerly in the collection of Robert Hatfield Ellsworth and sold at Christie's New York, 21 March 2005, lot 1067. Compare a related bronze figure of Avalokiteshvara, Thailand, Khorat plateau, dated early 8th century, 53.5 cm high, at Lempertz, Cologne, 9 December 2016, lot 633.


fig. 1

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's Paris, 20 June 2017, lot 167
Price: EUR 7,500 or approx. **EUR 8,900** adjusted for inflation at the time of writing
Description: A bronze head of Avalokiteshvara, Cambodia, Pre-Angkor, 7th century
Expert remark: Compare the closely related modeling and similar tall, stylized jatamakuta. Note the much smaller size (11 cm).



Estimate EUR 6,000
Starting price EUR 3,000

238
AN IMPORTANT BRONZE FIGURE OF A BODHISATTVA, THAILAND, 7TH-9TH CENTURY

Expert's note: The characteristic silvery appearance, patina with extensive corrosion, and distinct pitting—likely due to the so-called tin plague—suggest this piece may belong to the Prakhon Chai hoard, discovered in 1964 at Plai Bat II, Lahan Sai district, Buriram province, and later dispersed on the global art market by Spink & Son, London.

The Bodhisattva is depicted in a graceful standing, slight tribhanga posture, clad in a short sampot secured by a belt, with outstretched arms and the hands in Dharmachakra mudra, symbolizing wisdom, knowledge, and spiritual enlightenment. The deity's rounded face with prominent lips and deeply inset eyes, gently ridged brows, and long pendulous earlobes with reticulation, the bud-shaped ushnisha is framed by a lotus petal crown.

Provenance: Old American private collection. A neatly applied ancient paper label on the bottom of the stand bears typed notes from the previous owner, who compares the present lot to pieces from the Prakhon Chai hoard but remains uncertain, also considering a 14th-century date. Thence by descent in the family.
Condition: Good condition, commensurate with age, and as expected for this group. Some ancient wear, natural imperfections, corrosion, weathering, losses, notches, and nicks. Loss to three fingers of the right hand and to the peg underneath the right foot.

Weight: 1,193 kg
Dimensions: Height 33 cm (excl. stand), 41 cm (incl. stand)

Together with an associated stand. (2)

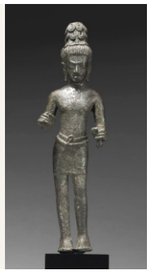
This sculpture is made in the style of Prakhon Chai, a region which flourished during the 7th – 9th centuries in northeastern Thailand. Situated along trade routes crossing from India, through Burma and Thailand, and beyond, Prakhon Chai was a place of confluence, affluence, and the reception and transmission of great spiritual and artistic knowledge. The style displays a fusion of these international intersections in a uniquely local expression that would appear only in this particular place and only for a limited time.

As unifying stylistic features, Prakhon Chai figures exhibit strikingly slender and graceful bodies, straight-incised hair, and reticulated earlobes – **all present in the current lot**.

LITERATURE COMPARISON
Compare a closely related Prakhon Chai bronze with Avalokiteshvara, dating to the 8th century, in the collection of the Metropolitan Museum of Art, New York, object number 2015.500.4.25 **(fig. 1)**. Compare with another closely related Prakhon Chai bronze with Maitreya, dating to the 8th century, in the collection of the Metropolitan Museum of Art, New York, object number 1994.51.


fig. 1

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's New York, 19 September 2008, lot 291
Price: USD 92,500 or approx. **EUR 128,000** converted and adjusted for inflation at the time of writing
Description: Maitreya Copper alloy with high tin content and silver inlay Eastern Thailand, Buriram Province, Prakhon Chai
Expert remark: Compare the closely style and size (32.4 cm). Note the different subject.



Estimate EUR 6,000
Starting price EUR 3,000





239

AN EXCEPTIONALLY RARE 22K GOLD LINGAM AND STAND, MON-DVARAVATI PERIOD, 7TH-9TH CENTURY

Scientific Analysis Report: A report issued by Gemmologisches Labor Austria, Vienna, on 10 February 2025, based on metal analysis by EDXRF (energy dispersive x-ray fluorescence spectrometry), determining diamagnetism, and hydrostatic weighing, states the gold fineness of the present lot as approx. 920/000 (or 22K). A copy of the report accompanies this lot.

Thailand. The tall, cylindrical lingam rises from a tapered peg to a domed head, finely incised with phallic markings along its body. Representing the generative principle of the universe, the lingam is Shiva's emblem of potency and creative power. It serves as the supreme abstract representation of the god and the central focus of worship in a Shaivite temple.

Provenance:
- J. J. Klejman, New York.
- A private collector in New York, acquired from the above.
- Sotheby's New York, 23 March 2007, lot 36 (part-lot), sold for USD 45,600 or approx. **EUR 67,000** (converted and adjusted for inflation at the time of writing).
- Francesca Galloway, acquired from the above.
- The Al Thani Collection, acquired from the above, and subsequently deaccessed.

J. J. Klejman (1906-1995)

Francesca Galloway in her London home

Condition: Very good condition with minor wear and irregularities, light scratches and small nicks, the peg with small dents and minute fatigue cracks.

The lapis lazuli base with two old labels, inscribed 'Lingam, Symbol of Shiva' and 'Dvaravati period, 7-9 century Thailand', and further with a small inventory label inscribed '01300FG'.

John J. Klejman (1906-1995) was a noted Polish-American collector and dealer who founded the Klejman Gallery in New York in 1950.

Francesca Galloway is a leading specialist dealer in Indian painting and courtly objects, and Islamic and European textiles. She is well known internationally for her expertise, taste and integrity. Galloway's career began in the early 1970s when she worked for Christie's in Rome before joining Spink & Son at the height of the Persian art boom in 1976. She became a director and co-authored a number of seminal exhibitions on Islamic art, Indian painting, and textiles, before setting up her own business in 1992.



GLA Gemmologisches Labor Austria
Gradierung und Bewertung von Diamanten, Farbedelsteinen & Schmuck

GUTACHTEN Nr.: 61842-1
Datum: 10.02.2025

SCHMUCKGUTACHTEN

Beschreibung des Gegenstandes:

1 Kunstobjekt

Gelbgold ca. 920/000 fein
ohne Punzierung
Länge: 82,6 mm
Durchmesser: 15,90-16,40 mm
Gesamtgewicht des Objektes: 242,58 Gramm

Die Metallanalyse erfolgte mittels ED-XRF-Spektrometrie, Ermittlung des Diamagnetismus und hydrostatischer Wägung.

(siehe Nachsatz 5)

Zweck der Begutachtung:
Metallanalyse

ADELINE LAGERGE

Stempelgie und Unterschrift des Gutachters

The Al Thani Collection is a world-famous art collection representing civilizations across the globe, highlights of which are on view in the Hôtel de la Marine, on the Place de la Concorde, in Paris. It was assembled by Sheikh Hamad bin Abdullah bin Khalifa Al Thani, first cousin of the Emir of Qatar. Some objects of the collection were also acquired by Saud bin Muhammed Al Thani (1966-2014), who served as minister of Culture, Arts and Heritage, and had established an international reputation as an avid art collector, both for his own collection as well as those of several state-owned museums he oversaw in Qatar. Portions of the Al Thani Collection previously toured different museums around the world, including the Metropolitan Museum of Art in New York, the Victoria and Albert Museum in London, and the Legion of Honor Museum in San Francisco.

Weight: 242.6 g (excl. stand), 509.7 cm (incl. stand)
Dimensions: Height 8.3 cm (excl. stand), 12.8 cm (incl. stand)

The gold stand mounted on a fine lapis lazuli square base. (3)

LITERATURE COMPARISON
See a number of related gold ornaments dated to the 7th century, excavated in the ancient city of U Thong, believed by some historians to be the capital of the Dvaravati kingdom, and now in the U Thong National Museum, Suphan Buri. Compare a related miniature gold lingam from Central Java, dated 7th-10th century, 2 cm high, in the Asian Civilisations Museum, Singapore, accession number 1997-03669 **(fig. 1)**.



fig. 1

Estimate EUR 30,000
Starting price EUR 15,000



240

A BRONZE FIGURE OF PADMAPANI LOKESHVARA, SRIVIJAYA, 7TH-9TH CENTURY

Southern Thailand or Sumatra. Exquisitely cast, the four-armed deity standing in samabhanga, his primary right hand held in vitarka mudra while the left hangs pendant holding the long stem of a lotus that blooms above his shoulder, the raised secondary arms holding a mala and the blossoming flower. Dressed in a diaphanous dhoti secured around the waist with a rope, the slender figure adorned with beaded jewelry.

The serene face with heavy-lidded eyes below arched brows, an aquiline nose, full lips forming a gentle smile, flanked by ears suspending pendeloque earrings. The matted hair arranged in thick locks fashioned into a high chignon, secured by beaded strings, and centered by a small image of the Buddha Amitabha.

Provenance: From the collection of Dr. Maurice Moussard (1865-1960), Lyon, a renowned French expert of African and Asian Art, and thence by direct descent to his grandson Christophe Moussard. A copy of a provenance statement written and signed by Christophe Moussard, dated 22 May 2023, confirming the above, accompanies this lot.
Condition: Very good condition, commensurate with age. Extensive wear, minor losses, casting irregularities, encrustations, small nicks, light scratches. The bronze covered in a fine, naturally grown patina with vibrant malachite encrustations.



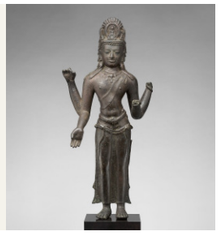
Dr. Maurice Moussard (far left)

Weight: 11,120 g (incl. stand)
Dimensions: Height 39.5 cm (excl. stand), 49.5 cm (incl. stand)

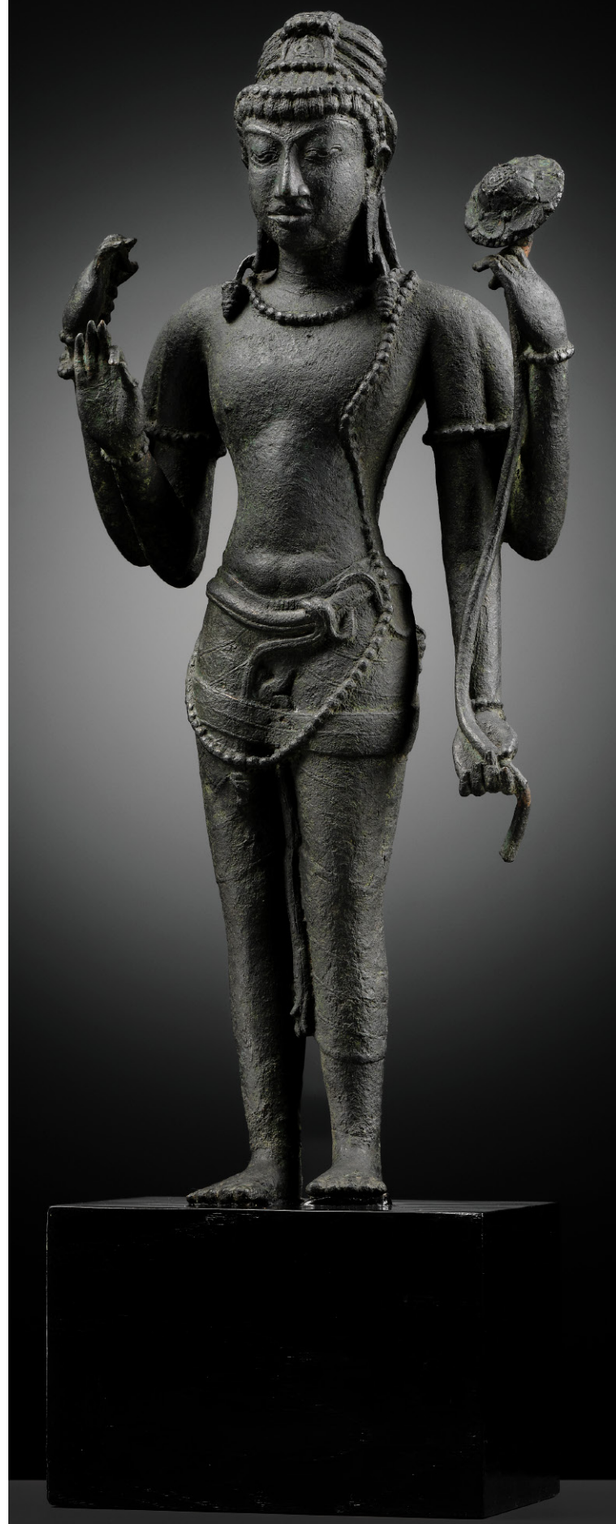
The early artistic heritage of peninsular Thailand is related to the pre-Angkorian tradition. It is remarkable that the body of pre-Angkorian sculpture known from numerous sites in southern Cambodia and Vietnam as well as peninsular Thailand shows an overall stylistic coherence. Although this extraordinarily brilliant material has clear affinities with South Asian Pallava, Andhran, and Gupta production, in many ways it reflects an artistic vocabulary that has been transformed into a purely Southeast Asian idiom.

This four-armed Padmapani exemplifies the finest qualities associated with the pan-Asian cult of the savior bodhisattva. Through its grace and humanism, the work embodies the qualities of compassion central to Buddhist ethics. It may have been made in Sumatra or in the Malay Peninsula, regions linked by commercial activity in which religious imagery could readily circulate. Chinese pilgrim sources tell of major monasteries that prospered in both areas.

LITERATURE COMPARISON
Compare a closely related copper alloy figure of Bodhisattva Avalokiteshvara, Southern Thailand or Sumatra, dated 8th-early 9th century, 56.6 cm high, in the Metropolitan Museum of Art, object number 1982.64, included in the exhibition Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia, 5th to 8th Century, 14 April-27 July 2014.



Estimate EUR 15,000
Starting price EUR 7,500





241

A LARGE BRONZE FIGURE OF BUDDHA, MON-DVARAVATI PERIOD, 8TH-9TH CENTURY

Thailand. Finely modeled standing with his right hand raised in shuni mudra and the left held in abhaya mudra. Clad in a long diaphanous sanghati draped over his left shoulder, the serene face with skillfully incised eyes and lips below arched brows, an aquiline nose, and full lips, flanked by pierced elongated earlobes, the hair arranged in snail-shell curls over the domed ushnisha surmounted by a tiered lotus bud.

Provenance: RR Collection, Belgium, acquired in the 1970s-1980s by the father of the previous owner and thence by direct descent. A provenance statement by the previous owner, confirming the above and revealing the collector's identity, will be provided to the winning bidder after full payment has been received.
Condition: Very good condition, commensurate with age. Wear, casting irregularities, scattered nicks and scratches, small losses and minor old fills, signs of weathering, corrosion and erosion. The bronze with a rich, naturally grown patina and vibrant malachite encrustations. Remnants of ancient gilt to the hands.

Weight: 8,825 g
Dimensions: Height 54.5 cm (excl. stand), 60.4 cm (incl. stand)

Expert's note:
Bronze figures of the standing Buddha from this period are rare, and this one even more so due to its large size. The garment models the body, the hem undulating slightly around the pectoral muscles, and closely sheathing the body to reveal the flesh of the belly below rounding out slightly above the dhoti. Jean Boisselier has hypothesized that the drapery flowing around the wrist is a chronological marker, dating the present work no earlier than the eighth century.

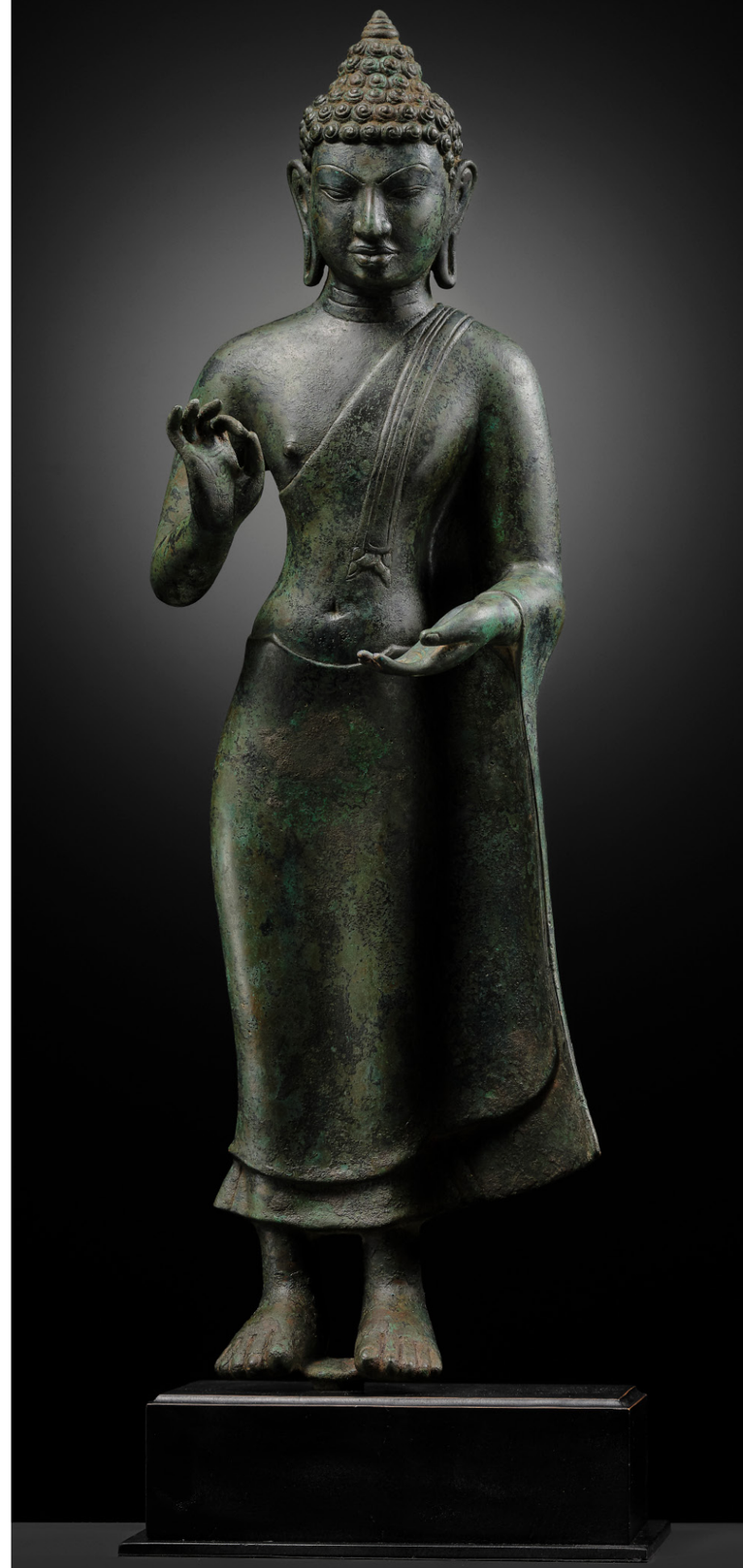
LITERATURE COMPARISON
Compare a related bronze figure of Buddha, Central or northeastern Thailand, 8th-early 9th century, 39.4 cm, in the Metropolitan Museum of Art, object number 1993.387.6 **(fig. 1)**. Compare a related bronze figure of Buddha, Thailand, 8th century, 40 cm high, in the Birmingham Museum of Art, accession number 1980.445.


fig. 1

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 13 September 2016, lot 250
Price: USD 87,500 or approx. **EUR 109,000** converted and adjusted for inflation at the time of writing
Description: A bronze figure of Buddha, Thailand, Mon-Dvaravati period, 8th-9th century
Expert remark: Compare the closely related modeling and manner of casting with similar heavy uttarasangha, leaving one shoulder bare. Note the near-identical size (54.6 cm).



Estimate EUR 15,000
Starting price EUR 7,500





242

A LARGE AND IMPORTANT BRONZE FIGURE OF A CROWNED BUDDHA IN ROYAL ATTIRE, ANGKOR PERIOD, LOPBURI STYLE, 12TH-13TH CENTURY

Thailand. Finely cast standing in samapada, both arms thrust forward with the hands held in abhaya mudra revealing chakras on the palms, dressed in a sheer robe that hangs gracefully from his forearms, with a beaded pleat and tapering hems, adorned with foliate belt and jewelry, the face with almond-shaped eyes and bow-shaped lips, flanked by elongated earlobes with large pendeloque earrings, the hair arranged in neat petal-like rows pulled up into a high conical chignon and secured with an ornate crown.

Provenance: The collection of Hermann Schröder, Aachen, Germany, acquired circa 1980, and thence by descent in the family. **Prof. Dr. med., Dr. phil. Hermann Schröder (1902-1991)** was a German physician, pharmacologist, and university professor. He built an impressive collection of Buddhist sculpture during the second half of the 20th century, which was further expanded by members of his family.
Condition: Superb condition, commensurate with age. Wear, casting irregularities, obvious losses, minor signs of weathering, scattered corrosion, minor nicks and scratches. Remnants of old varnish. With a spectacular patina overall, naturally grown, with distinct malachite and turquoise encrustations.

Weight: 12.4 kg (incl. stand)
Dimensions: Height 52.1 cm (excl. stand), 61.9 cm (incl. stand)

Mounted on an associated hardstone stand, dating from the second half of the 20th century. (2)

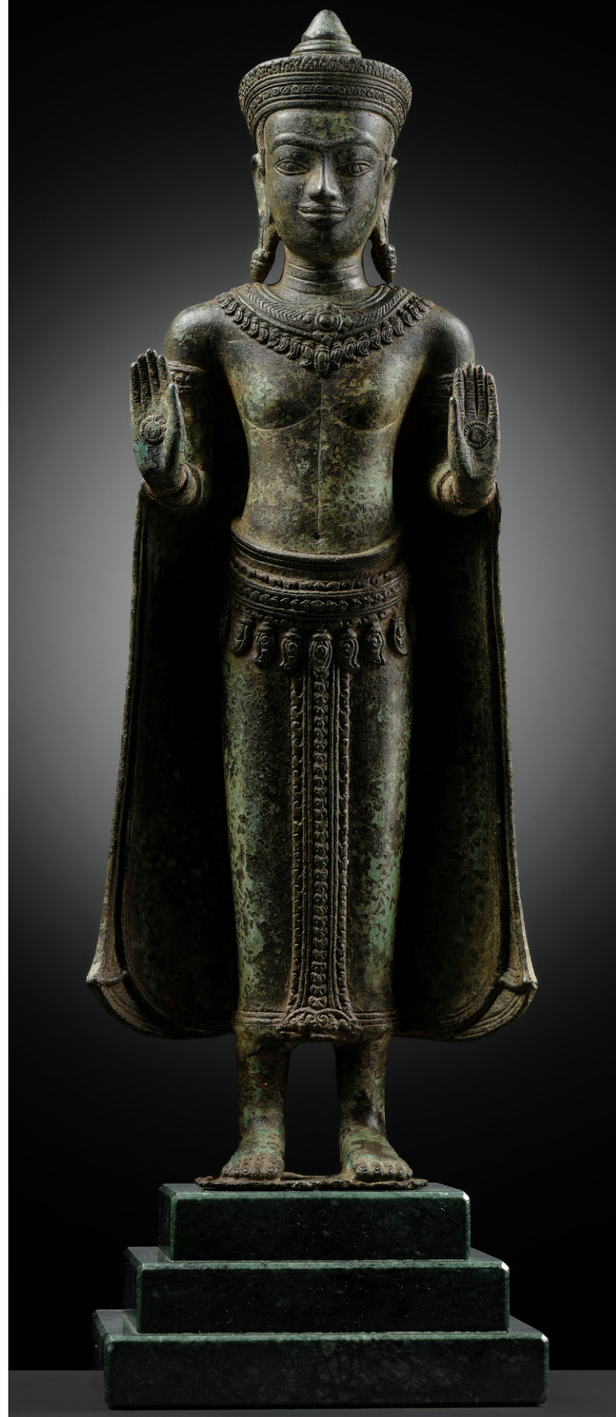
From the mid-tenth up until the thirteenth century, the Khmer empire controlled a large swathe of territory in present-day Thailand, which was strategically positioned along trade routes. Thus, the three hundred and fifty years of Khmer influence, particularly in the Dvaravati province, with its capital centered in Lopburi, largely dominated the art and architecture of the region. Both Mahayana Buddhism and Hinduism flourished at various times and alongside one another under the Khmer rulers, with associated monuments hewing close to the prevailing Khmer esthetic style, as evidenced in temples such as Buddhist Prasat Phnom Phimai and Shaivaite Prasat Phnom Rung.

The image of the Buddha in royal attire, with both hands raised, appeared in late Khmer art around the mid-12th century. This unusual iconographic convention derived from Mon representations of the Buddha of the Dvaravati period. The richly ornamental figure type finds its immediate precursor in the lintel reliefs of Pimai, a 12th-century provincial Khmer center in eastern Thailand. Crowned Buddhas of this type are associated with both Angkor and the Buddhist art of Lopburi. **The large size of the present statue makes it extremely rare.**

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 16 September 2008, lot 573
Price: USD 84,100 or approx. **EUR 116,000** converted and adjusted for inflation at the time of writing
Description: A large bronze figure of Buddha, Thailand, Lopburi period, 13th century
Expert remark: Compare the closely related modeling and manner of casting with similar patina, ornamentation, garments, and size (51.8 cm).



Estimate EUR 20,000
Starting price EUR 10,000



243

A BRONZE FIGURE OF AVALOKITESHVARA, SRIVIJAYA, 8TH-EARLY 9TH CENTURY

Southern Thailand, region of the Isthmus of Kra. Finely cast standing in samabhanga, the deity's four arms radiating around him holding a mala, dagger, lotus bud, and vessel. Dressed in a dhoti secured with a geometric belt and further adorned foliate embellishments. The serene face with incised almond-shaped eyes, delicately outlined lips in a smile, flanked by earlobes with pendeloque earrings, the hair in wavy locks pulled into a high chignon centered by a diminutive Amitabha Buddha, and backed by a foliate tiara.

Provenance: RR Collection, Belgium, acquired in the 1970s-1980s by the father of the previous owner and thence by direct descent. A provenance statement by the previous owner, confirming the above and revealing the collector's identity, will be provided to the winning bidder after full payment has been received.
Condition: Excellent condition, commensurate with age. Wear, casting irregularities, minuscule losses, scattered nicks and scratches, and signs of weathering and erosion. The bronze with a rich, naturally grown patina with vibrant malachite encrustations.

Weight: 1,763 g (excl. stand), 2,447 g (incl. stand)
Dimensions: Height 38 cm (excl. stand), 39.8 cm (incl. stand)

Srivijaya was a Buddhist thalassocrat empire based on the island of Sumatra (in modern-day Indonesia), which influenced much of Southeast Asia and was an important center for the expansion of Buddhism from the 7th to the 12th century AD. It also was the first unified kingdom to dominate much of the Malay Archipelago. Due to its location, the powerful state over time developed more and more complex technology utilizing maritime resources. The rise of the Srivijayan Empire was therefore also parallel to the end of the Malay seafaring period.

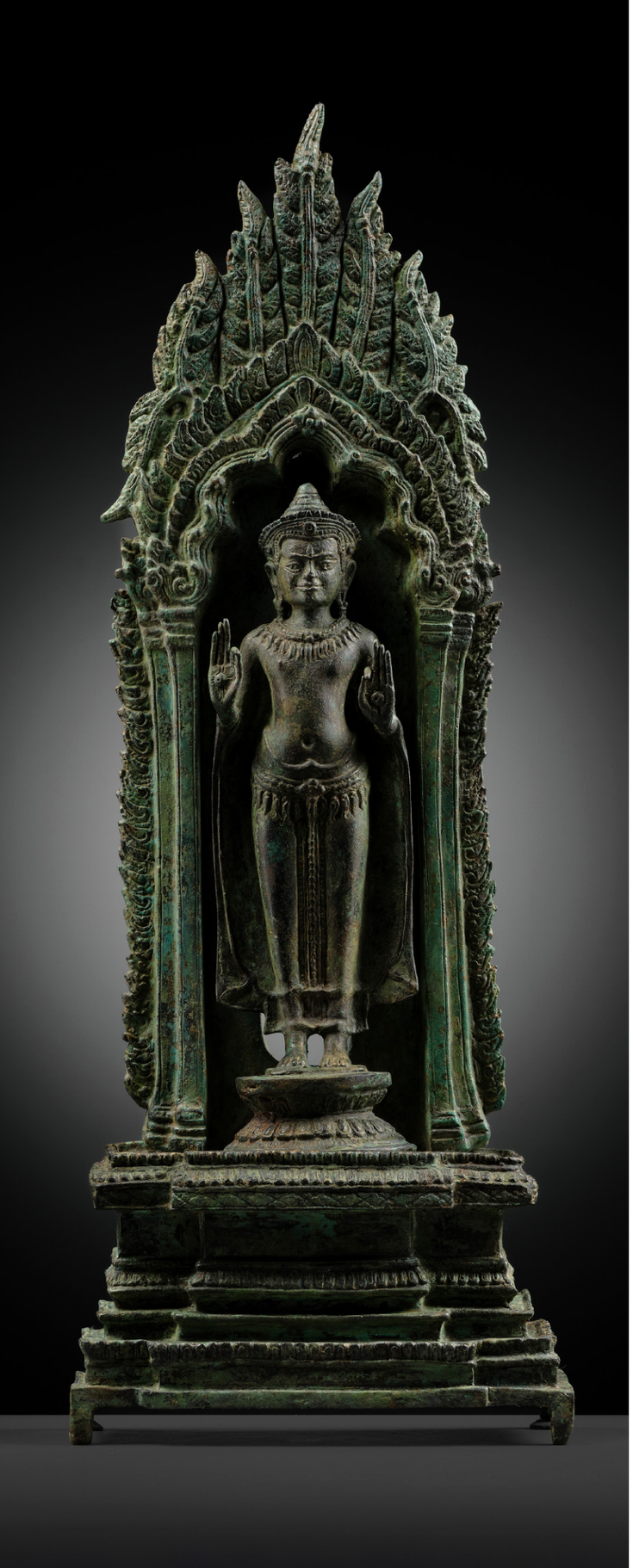
LITERATURE COMPARISON
This tall and slender figure of Avalokiteshvara has the characteristic frontality and high chignon of Maritime Southeast Asian depictions of the bodhisattva in the centuries abutting the turn of the Second Millennium. Compare a related Srivijaya bronze figure of Avalokiteshvara, Southern Thailand or Sumatra, 8th-early 9th century, 56.6 cm high, in the Metropolitan Museum of Art, object number 1982.64. Compare a related Javanese bronze figure of Shiva, Sailendra dynasty, 8th-9th century, 55 cm high, in the Museum Radya Pustaka, Surakarta, illustrated on the Virtual Museum of Images & Sounds, accession number ACSAA_05389. Compare a related Sri Lankan bronze figure of a bodhisattva, dated c. 8th century, 29.2 cm high, in the Metropolitan Museum of Art, object number 1994.509. Compare a related Cham bronze figure of Avalokiteshvara, dated 8th-9th century, 64 cm high, in the Museum of Vietnamese History, Ho Chi Minh City, registration number BTLS.1290.



AUCTION RESULT COMPARISON
Type: Related
Auction: Zacke, Vienna, 11 March 2022, lot 581
Price: EUR 16,432 or approx. **EUR 55,500** adjusted for inflation at the time of writing
Description: A rare bronze figure of Avalokiteshvara, Srivijaya period, Indonesia, Sumatra, 9th-11th century
Expert remark: Compare the related modeling and manner of casting. Note the size (29 cm).



Estimate EUR 8,000
Starting price EUR 4,000



244
A BRONZE FIGURE OF A STANDING BUDDHA IN A SHRINE, THAILAND, 12TH-13TH CENTURY

Finely cast standing in samabhanga atop a waisted lotus pedestal raised on a tiered rectangular base, both palms facing outward displaying vitarka mudra. He is crowned and bejeweled with a collar necklace and ornamental girdle around the waist, his long monastic robe (sanghati) and his lower garment (dhoti) hugging the contours of his body and falling in gently overlapping pleats at his ankles.

The deity stands in a matching bronze shrine which consists of an intricately cast flaming aureole inserted into a stepped base. (3)

Provenance: From a noted private collection.
Condition: Good condition, commensurate with age. Old wear and casting irregularities. Small nicks, minor warping, minuscule losses, encrustations. The bronze covered in a rich patina with vibrant malachite encrustations. The mandorla with minor patina touchups. A photograph of the mandorla before the aforementioned touchups is available upon request.
Export license: A copy of an export license issued by the government of the Kingdom of Thailand, no. E8-2543/2024, accompanies this lot.

Weight: 3,323 g
Dimensions: Height 49.3 cm

From the mid-tenth up until the thirteenth century, the Khmer empire controlled a large swathe of territory in present-day Thailand, which was strategically positioned along trade routes. Thus, the three hundred and fifty years of Khmer influence, particularly in the Dvaravati province, with its capital centered in Lopburi, largely dominated the art and architecture of the region. Both Mahayana Buddhism and Hinduism flourished at various times and alongside one another under the Khmer rulers, with associated monuments hewing close to the prevailing Khmer esthetic style, as evidenced in temples such as Buddhist Prasat Phnom Phimai and Shaivaite Prasat Phnom Rung.

LITERATURE COMPARISON
Compare a related Thai bronze figure of a standing Buddha, dated 12th-13th century, 49 cm high, in the National Museum of Asian Art, Smithsonian Institution, accession number F1976.11a-e.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's New York, 20 September 2021, lot 376
Estimate: USD 30,000 or approx. **EUR 33,500** converted and adjusted for inflation at the time of writing
Description: A fine copper alloy figure of a standing Buddha, Thailand, circa 13th century
Expert remark: Compare the closely related modeling and similar attire, ogee, and expression. Note the size (35.3 cm).



Estimate EUR 15,000
Starting price EUR 7,500

245
A RARE BRONZE FIGURE OF BUDDHA SHAKYAMUNI, LOPBURI STYLE, 13TH CENTURY

Thailand. Standing in samabhanga on a flattened leaf-form base, the hands raised and held in abhayamudra, dressed in a sanghati with flaring sides which falls elegantly over the dhoti secured with an embellished foliate belt. The face with a serene expression, almond-shaped eyes below ridges brows, broad nose, and pursed lips forming a gentle smile, flanked by pendulous lobes with foliate earrings, the hair neatly arranged in a striated design, terminating in a conical ushnisha.

Provenance: From a private estate in Long Beach, California, USA.
Condition: Superb condition, commensurate with age. Wear, casting irregularities, encrustations, few nicks, light scratches, minuscule losses. The bronze with a rich, naturally grown patina with vibrant malachite encrustations.

Weight: 2,846.5 g
Dimensions: Height 38 cm

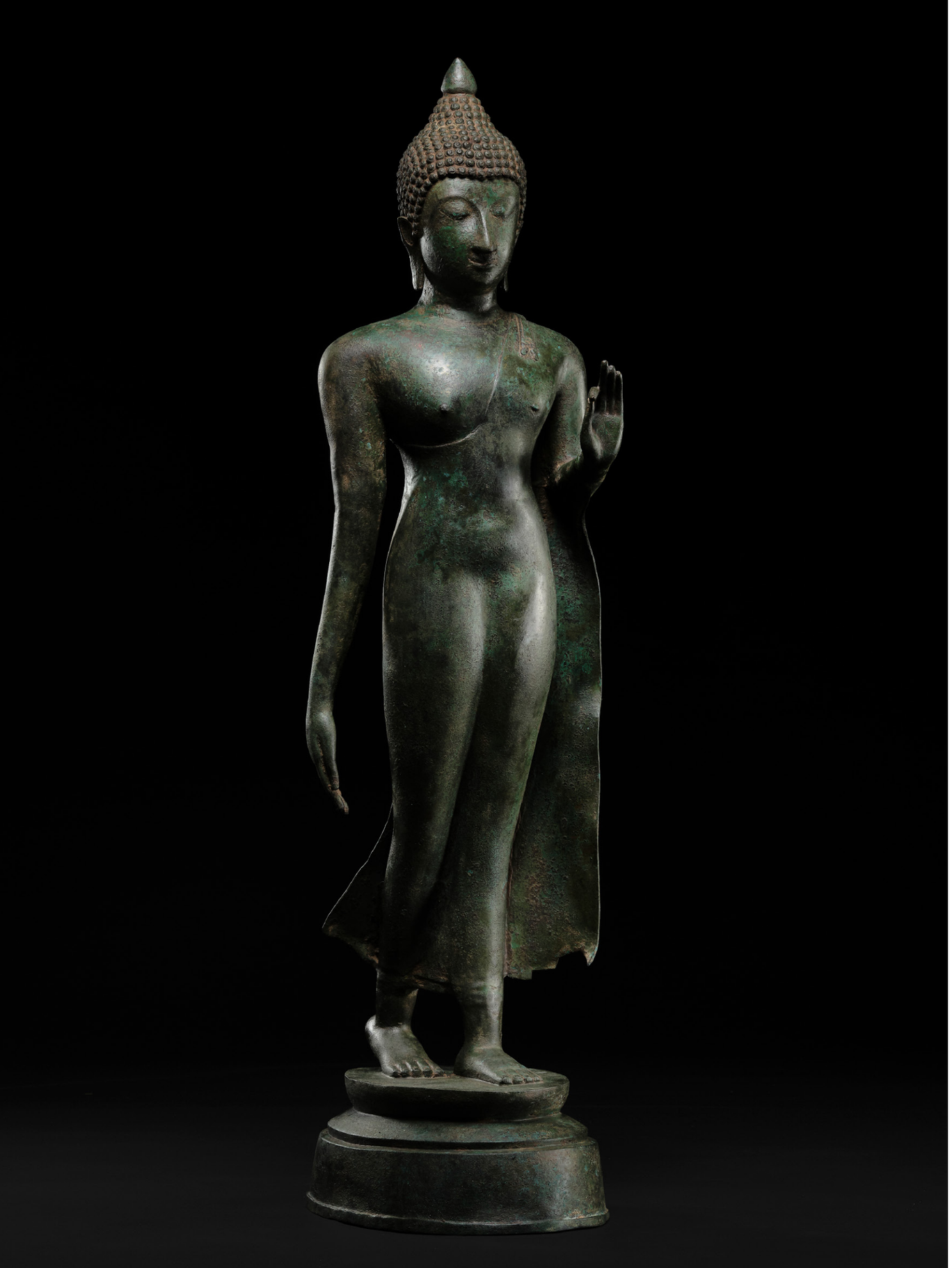
The ancient city of Lopburi has a history dating back to the Dvaravati period more than 1000 years ago. According to the Northern Chronicles, the Lavo Kingdom was founded by Phraya Kalavarnadishraj, who came from Takkasila in 648 AD. The city was incorporated into the administration structure of the Khmer Empire during the reign of Suryavarman I (1006-1050). According to a legend in the Northern Chronicles, in 903, a king of Tambralinga invaded and took Lavo and installed a Malay prince to the Lavo throne. The Malay prince was married to a Khmer princess who had fled an Angkorian dynastic bloodbath. The son of the couple contested for the Khmer throne and became Suryavarman I, thus bringing Lavo under Khmer domination through personal union. Suryavarman I also expanded into Isan, constructing many temples.

AUCTION RESULT COMPARISON
Type: Near identical
Auction: Christie's Amsterdam, 31 October 2000, lot 159
Price: NLG 49,198 or approx. **EUR 39,500** converted and adjusted for inflation at the time of writing
Description: A Thai, Lopburi style, bronze figure of Buddha Shakyamuni, 13th century
Expert remark: Note the size (40.5 cm high, mounted).



Estimate EUR 8,000
Starting price EUR 4,000





246

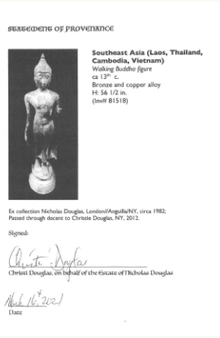
A VERY LARGE (144 CM HIGH) AND HIGHLY IMPORTANT BRONZE FIGURE OF A WALKING BUDDHA, SUKHOTHAI KINGDOM, 14TH-16TH CENTURY

Thailand. Superbly cast striding on an oval stepped base with the right leg slightly raised, his left hand held in vitarka mudra and his right gracefully extended alongside his body, wearing a diaphanous sanghati elegantly draped over his left shoulder and flaring downward in a gently undulating hemline. The serene face with downcast eyes below gently arched brows, flanked by elongated earlobes, his hair arranged in tight curls over the ushnisha topped by a lotus-bud finial.

Provenance: The collection of Nik Douglas, circa 2001, and thence by descent to his wife Christi Douglas, New York, United States. A private collection in New York, United States, acquired from the above in 2021. A copy of a provenance statement signed by Christi Douglas on 16 March 2021 and confirming the above, accompanies this lot. **Nicholas 'Nik' (1944-2012)** was a renowned author, curator, and Asian art expert. Between 1966 and 1974, he traveled through South and Southeast Asia, visiting remote areas of India, Sri Lanka, Nepal, Sikkim, Thailand, and Indonesia, building up his knowledge of the customs, beliefs and spiritual practices of Hindus and Buddhists. He researched Oriental medicine, alchemy, art, sculpture and mysticism, studying with Hindu yogis, Buddhist lamas, and doctors. The Buckingham Collection was built by Nik Douglas, his mother, and his grandfather as well as further collectors in the family. Part of the collection was exhibited in 2010 by The Tibet House, New York, The Buddha Image: Out of Uddiyana.



Nik Douglas, ca. 2010



STATEMENTS OF PROVENANCE

Southeast Asia (Laos, Thailand, Cambodia, Vietnam)
Walking Buddha figure
ca 13th c.
Bronze and copper alloy
H: 56 1/2 in.
(inv# 81518)

Ex collection Nicholas Douglas, London/Angulla/NY, circa 1982; Passed through decent to Christie Douglas, NY, 2012.

Signed:

Christi Douglas, on behalf of the Estate of Nicholas Douglas

Date

Condition: Excellent condition with extensive old wear and expected casting irregularities. Few nicks, tiny dents, small losses, signs of weathering and erosion, and soil encrustations. Remnants of ancient lacquer coatings and layers of varnish. The heavily cast bronze with a smooth, naturally grown patina with vibrant malachite encrustations.

Dimensions: Height 144 cm

The 'Walking Buddha' is a striking and iconic Thai invention emerging in bronze sculpture during the 14th century. Known in Sukhothai as cankrama (walking back and forth) it refers to the pacing of Buddha during the third week after Enlightenment. When Shakyamuni renounced his princely life, he dismounted from his horse to become a peripatetic mendicant. Buddhist texts describe his constant wandering from city to city in the course of his teaching, exemplifying the important role walking had upon the Buddha's life.

Translated as 'Dawn of Happiness', the Sukhothai kingdom's reign lasted for 200 years and is now regarded as the Thai Golden Age. Having wrested power from the Khmers, the Sukhothai rulers endeavored to cease production of Buddha images in the Khmer style and develop a new, uniquely Thai aesthetic. With the assistance of Singhalese Theravadan monks, they adhered to textual prescriptions in ancient Pali treatises (shastras). Composed as similes, among Buddha's signs of greatness (mahalakshanas), he has a nose 'like a parrot's beak', a chin 'like a mango stone', his long and sinuous arms 'like the trunk of a young elephant', and his elegant hands 'like a lotus bud opening'. Their efforts yielded a beautiful Thai image informed by poetry.

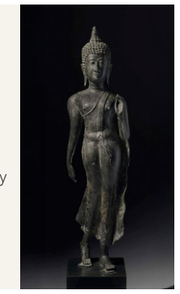
LITERATURE COMPARISON





Sukhothai period bronze images of the walking Buddha, particularly those of large size and exceptional quality like the present example, are extremely rare. The majority of the known examples are in museums. Compare a closely related bronze figure of the Walking Buddha dated 14th-15th century in the collection of the National Museum, Bangkok. Compare a closely related bronze figure of the Walking Buddha dated 15th-16th century, 117 cm high, in the Asian Civilisations Museum, Singapore, accession number 1999-01714, and previously sold at Christie's New York, 17 September 1999, lot 254, for USD 112,500).

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 13 September 2017, lot 635
Price: USD 100,000 or approx. **EUR 115,000** converted and adjusted for inflation at the time of writing
Description: A rare bronze figure of a Walking Buddha, Thailand, Sukhothai period, 15th century
Expert remark: Compare the closely related modeling and manner of casting with a similarly fluid and dynamic walking pose and crisply delineated features. Note the much smaller size (43.7 cm).



Estimate EUR 30,000
Starting price EUR 15,000



247
A LARGE SANDSTONE HEAD OF BUDDHA, AYUTTHAYA KINGDOM

Thailand, 14th-16th century. The exquisitely modeled face with a serene expression, deep heavy-lidded eyes, elegantly arched brows, and neatly incised lips below a subtly incised mustache, all detailed with elegantly curved lines. The hair arranged in rows of tight curls over the high ushnisha.

Provenance: From a private estate in France.
Condition: Very good condition, commensurate with age. Wear, obvious losses, minor signs of weathering and erosion, nicks, and scratches.

Weight: 29.1 kg (incl. stand)
Dimensions: Height 41 cm (excl. stand), 58 cm (incl. stand)

With an associated stand. (2)

Between the 14th and 16th centuries, Thailand's Ayutthaya kingdom emerged as a dominant power in mainland Southeast Asia. Building on the artistic foundations laid by the Sukhothai, the Theravada Buddhist state sponsored the creation of Buddha images in a distinctive new style. These figures are characterized by curvilinear facial contours, with the hairline positioned lower, accentuating the sinuous brow line. The elongated ears, flared at both the upper and lower tips, and the eyes—three-quarters closed and extending evenly across the face—imbue the Buddha with a serene expression that is both introspective and subtly engaged with the world.

Literature comparison: Compare a closely related stone head of Buddha, Ayutthaya Kingdom, 36.8 cm high, in the Asian Art Museum of San Francisco, object number F2002.8.9.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 23 September 2004, lot 71
Price: USD 15,535 or approx. **EUR 23,000** converted and adjusted for inflation at the time of writing
Description: A large sandstone head of Buddha, Thailand, 16th century
Expert remark: Compare the closely related modeling and manner of carving with similar eyes, curls, and subtly incised mustache. Note the closely related size (41.8 cm).



Estimate EUR 4,000
Starting price EUR 2,000

248
A BRONZE HEAD OF BUDDHA, NORTHERN THAILAND, KINGDOM OF AYUTTHAYA (1351-1767)

Finely cast, the elegantly modeled face with a serene expression, heavy-lidded sinuous eyes under gently arched brows, an aquiline nose, and full lips forming a calm smile, flanked by long pendulous earlobes, the hair arranged in tight snail-shell curls over the high ushnisha cast with a large bulbous, lotus-bud form finial.

Provenance: German trade. Acquired from a private collection.
Condition: Good condition with wear and casting irregularities, obvious losses, few scattered shallow nicks and scratches, minor rubbing and surface abrasion, a small linear crack below the left ear. Solid, naturally grown patina overall.

Weight: 2,870 g (excl. stand), 3,814 g (incl. stand)
Dimensions: Height 21.3 cm (excl. stand), 28.3 cm (incl. stand)

With an associated metal stand. (2)

During the 14th through 16th centuries, Thailand's Ayutthaya kingdom became one of the most powerful forces in mainland Southeast Asia. Continuing the artistic trajectory set forth under the Sukhothai, the Theravada polity sponsored the production of Buddha images fashioned in a new distinct style but noticeably inspired from the previously dominant U-Thong and Sukhothai styles.

The present head of Buddha superbly models the confluence of U-Thong and Sukhothai styles which it succeeds. This is particularly evident in the subtle sculpting of the gently arched brows and almond-shaped eyes, reminiscent of the U-Thong style which in turn harkens back to Khmer and Lopburi art, see a related head at Christie's New York, 19 March 2013, lot 419 **(fig. 1)**. The Sukhothai influences exhibited by the present lot are also noteworthy and can be observed in the curvilinear contour of the face, accentuated by elongated ears flared at upper and lower tips, and the prominent snail-shell curls, see a related head at Christie's New York, 23 September 2004, lot 72 **(fig. 2)**.



fig. 1



fig. 2

Estimate EUR 2,000
Starting price EUR 1,000





249

A PALE CELADON GLAZED POTTERY BUST OF A DVARAPALA, SAWANKHALOK, SUKHOTHAI PERIOD, 14TH-15TH CENTURY

Thailand. The guardian with a fierce expression marked by bulging eyes below bushy brows, the mouth agape revealing sharp fangs above the prominent chin, the head surmounted by an ornate helmet. His chest is adorned with an elaborate pectoral centered by a floral emblem, his hands held before the belly and the wide shoulders decorated with armlets. The body covered in a pale grayish-green glaze pooling in the recesses, the eyes accentuated in black.

Provenance: North American trade. Acquired from an old private estate, where the statue has been preserved for a long time, by family repute.
Condition: Overall condition commensurate with age showing expected wear, weathering, manufacturing irregularities, obvious losses, old repairs and touchups, chips. Some flaking, natural oxidation and crackling to glaze. Good patina.

Weight: 25 kg
Dimensions: Height 68 cm

The kingdom of Sukhothai (mid-1200s-1438) produced ceramics at a number of kilns in two areas, the vicinity of the city of Si Satchanalai (also known as Sawankhalok) and the vicinity of the city of Sukhothai itself. A variety of vessel types was made in both areas, as were architectural components such as roof tiles and decorative roof fixtures. (Examples of decorative roof fixtures may be seen high on the walls of this gallery.)

Production continued at these kilns for more than a century after the kingdom of Sukhothai was incorporated into the central Thai kingdom of Ayutthaya, or Siam, in 1438. One of the primary routes by which Sawankhalok and Sukhothai ceramics reached the sea to be shipped abroad was through the city of Ayutthaya, a major trading center strategically located on a navigable river. The economic value of the huge ceramics trade must have been great.

Sawankhalok wares were usually made of fine, buff-colored clay. They were covered in glazes of dark brown, off-white, or celadon green. Alternatively, they were decorated with dark brown painted designs under a clear glaze. Other decorative techniques included carving the surface before glazing, scratching designs through a brown glaze to reveal the white body beneath, and modeling three-dimensional decorative elements in clay and adhering them to the surface before firing. All of these glazing and decorating techniques may be seen in examples in this case.

LITERATURE COMPARISON
Compare a closely related Sawankhalok guardian figure dated to the 15th century, 89.6 cm high, in the Metropolitan Museum of Art, object number 1984.491.5a, b. Compare a related Guardian figure, Thailand, dated to the 15th century, in the Harn Museum of Art, object number 2007.14 **(fig. 1)**.


fig. 1

Estimate EUR 3,000
Starting price EUR 1,500



250

A MASSIVE (40.5 KG) BRONZE BUST OF CROWNED BUDDHA, POST-ANGKOR PERIOD, 15TH-16TH CENTURY

Cambodia or Thailand. Finely cast, the muscular body realistically rendered, the hands held in dhyanamudra to the waist, adorned with symmetrically punctured foliate jewelry, wearing a dhoti secured by a similarly decorated belt. The oval face with a sincere expression detailed with heavy-lidded downcast eyes under arched brows, a sharp nose, and full lips forming a gentle smile, flanked by ears suspending large pendeloque earrings. The hair arranged in a meticulously modeled, tiered conical chignon, behind the ornate crown with bands of floral and geometric motifs, the center of the flowers pierced.

Provenance: From an old private estate in Switzerland.
Condition: Condition commensurate with age. Obvious losses, casting irregularities, scattered nicks and scratches, cracks, remnants of varnish, corrosion, and signs of weathering and erosion. Some heat damage near the bottom. The inlays lost. The bronze with a naturally grown, dark patina.

Weight: 40.5 kg (incl. stand)
Dimensions: Height 49 cm (excl. stand), 63 cm (incl. stand)

With a neatly fitted hardwood stand, dating from the second half of the 20th century. (2)

LITERATURE COMPARISON
Compare a related sandstone bust of an adorned Buddha, Post-Angkor period, 15th-16th century, 83 cm high, illustrated by Helen Ibbitson Jessup and Thierry Zephir, Sculpture of Angkor and Ancient Cambodia: Millennium of Glory, Washington 1997, p. 342-343, fig. 116.



Estimate EUR 3,000
Starting price EUR 1,500



251
A SILVER ALLOY FIGURE OF BUDDHA SHAKYAMUNI, AYUTTHAYA KINGDOM, 16TH-18TH CENTURY

Thailand. Seated in padmasana on a low pedestal, the hands lowered in dhyanamudra above his lap, wearing a finely pleated sanghati. The face with serene expression, arched eyebrows set above heavy-lidded eyes, aquiline nose, gently pursed lips forming a small smile, flanked with ears with elongated lobes, the hair arranged neatly over the domed ushnisha, surmounted by a lotus bud.

Provenance: The Dani & Anna Ghigo Collection. A private collection in Switzerland, acquired from the above on 9 September 2010 (according to collector's personal notes, documentation of the sale not available).
Dani Ghigo, a true antiquarian and discerning collector, was a leading Italian carpet dealer who formed a remarkable private collection over five decades together with his wife Anna. Housed in the Ghigo ancestral home on the hillside in Turin, their collection vividly captures the breadth of the couple's knowledge and passion for carpets, Southeast Asian, Himalayan and Indian sculpture, French and Italian furniture, tapestries, as well as Chinese and Japanese works of art.
Condition: Very good condition with minor wear and casting irregularities, the back and chest with old metal fills likely inherent to the manufacture. Few minuscule nicks and light scratches.



Mr. and Mrs. Dani Ghigo with Mr. And Mrs. Gianni Agnelli in 1985

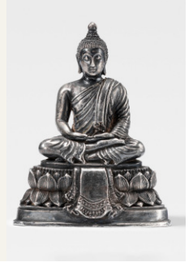
Weight: 416 g (excl. stand), 460.2 g (incl. stand)
Dimensions: 11.6 cm (excl. stand), 12.8 cm (incl. stand)

With a wood stand dating from the 20th century. (2)

LITERATURE COMPARISON
Compare a closely related silver figure of Buddha, Thailand, dated 1500-1550, 17.7 cm high, in the Rijksmuseum, object number AK-MAK-309.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams Hong Kong, 20 November 2020, lot 22
Price: HKD 102,000 or approx. **EUR 13,500** converted and adjusted for inflation at the time of writing
Description: A silver seated Buddha, Thailand, Bangkok-Rattanakosin period, 19th century
Expert remark: Compare the closely related subject, material, and size (10 cm). Note the later date.



Estimate EUR 3,000
Starting price EUR 1,500



252
A BRONZE FIGURE OF BUDDHA, SRI LANKA, KANDY PERIOD, 15TH-17TH CENTURY

Finely cast seated in ardhapadmasana atop a shaped pedestal, the hands resting on his lap in samadhi mudra, dressed in diaphanous uttarasanga draped over his left shoulder. The serene face with heavy-lidded eyes, arched brows, and full lips forming a benevolent smile, flanked by elongated earlobes, the hair arranged in tight curls over the domed ushnisha surmounted by a flaming ketumala.

Provenance: German trade. Acquired from a noted private collection.
Condition: Good condition with wear and casting irregularities. Small nicks and light scratches. Minor warping and some rubbing. Tiny dings to the shoulders. Few small losses. Ancient, naturally grown patina overall.

Weight: 190.3 g
Dimensions: Height 8.1 cm

LITERATURE COMPARISON
Compare a related Sri Lankan bronze figure of Buddha Shakyamuni, dated 15th-16th century, 6.7 cm high, in the Norton Simon Museum, accession number P.2000.04.1. For related fifteenth and sixteenth century Buddhas from the Divided Kingdoms period (c. 1232-1597), see Ulrich von Schroeder, Buddhist Sculptures of Sri Lanka, p. 467, pls. 144 D-G.



AUCTION RESULT COMPARISON
Type: Related
Auction: Sotheby's New York, 17 March 2015, lot 1095
Price: USD 10,000 or approx. **EUR 13,000** converted and adjusted for inflation at the time of writing
Description: A copper alloy figure of Buddha, Sri Lanka, Kandy period, 15th-17th century
Expert remark: Compare the related modeling with similar pose and incised uttarasanga.



Estimate EUR 4,000
Starting price EUR 2,000



253
A LARGE PAINTING OF BUDDHA WITH HIS DISCIPLES SARIPUTTA AND MOGGALANA, RATTANAKOSIN KINGDOM, 19TH CENTURY

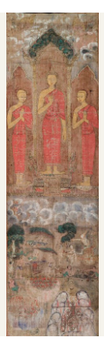
Thailand. Ink, watercolors, gouache, and gold paint on fabric. Set inside a metal frame. Finely painted to the principal register with Buddha standing in samapada atop a lotus dais raised on a tiered pedestal, his right hand raised in abhaya mudra and the left hanging pendant, below a tall foliate arch raised on columns flanked by his disciples Sariputta and Moggalana. The lower register is painted with a naturalistic scene from the Sama Jataka with deer fleeing the violent event of Sama being shot by the King of Benares.

Provenance: From a private collection in Denmark.
Condition: Overall fair condition with extensive wear, small losses and tiny holes, creasing and folds, expected rubbing and flaking to gilt and pigments, minor soiling.

Dimensions: Image size 240 x 94 cm, Size incl. frame 244 x 98 cm

The Sama Jataka tells of a son who, with great devotion, cared for his parents who had lost their sight as a result of snake bites. Every day, he fetched water from the forest. Because of his gentle, peaceful character the deer in the forest would always follow him. One day the King of Benares went hunting in the same forest and accidentally shot Sama in the chest. Realizing his mistake, he went to Sama's parents to inform them and to apologize. The parents, however, remained calm and asked him to lead them to their dead son's body where they pleaded with the gods to restore his life, and due to his extraordinary merit he did indeed come back to life and the king was forgiven. The parents also regained their eyesight.

LITERATURE COMPARISON
Compare a closely related painting dated approx. 1850-1900, 306 x 90 cm, in the Asian Art Museum of San Francisco, object number 2006.27.122.14.
Compare a closely related painting dated to the 19th century, in the British Museum, registration number 1919,0715,0.13.





Estimate EUR 3,000
Starting price EUR 1,500



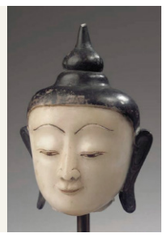
254
A RED LACQUERED ALABASTER HEAD OF BUDDHA AMITABHA, SHAN STYLE, 18TH CENTURY

Burma. Finely carved and painted in bright red and lustrous black lacquer, the serene face modeled with a meditative expression marked by downcast eyes with neatly detailed heavy lids and high arched brows, his bow-shaped lips forming a calm smile, flanked by elongated earlobes, the hair left plain over the ushnisha topped by a large lotus bud.

Provenance: A private collection in Madrid, Spain, and thence by descent.
Condition: Overall good condition with ancient wear, weathering, obvious losses, expected flaking and rubbing to lacquer, shallow surface scratches, remnants of gilt around the neck.

Weight: 1,898.4 g
Dimensions: Height 18.2 cm (excl. stand), 26.2 cm (incl. stand)

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's Amsterdam, 12 October 2004, lot 102
Price: EUR 3,824 or approx. **EUR 6,000** adjusted for inflation at the time of writing
Description: A Burmese, Shan style, Alabaster head of Buddha Shakyamuni, 18th century
Expert remark: Compare the closely related modeling and similar incised brows and downcast eyes. Note the size (27 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's Amsterdam, 3 November 1998, lot 110
Price: NLG 9,225 or approx. **EUR 7,700** converted and adjusted for inflation at the time of writing
Description: A Burmese, Ava period, red-lacquered sandstone head of Buddha Sakyamuni, circa 18th century
Expert remark: Compare the closely related modeling and similar incised brows and downcast eyes. Note the similar red-lacquered details and the different size (43 cm).



Estimate EUR 3,000
Starting price EUR 1,500



255

A RARE CHAM SANDSTONE HEAD OF BUDDHA, DONG DUONG STYLE

Central Vietnam, ancient kingdoms of Cham, 9th-10th century. Finely carved, the slender face with heavy-lidded downcast eyes below angled brows centered by a teardrop-form urna, above a broad nose and pursed lips forming a gentle smile, flanked by large ears modeled with a gentle depression and terminating to elongated lobes, the hair arranged in large snail-shell curls and elegantly piled over the domed ushnisha.

Provenance: From an old private estate on the French Riviera.
Condition: Good condition, commensurate with age. Wear, obvious losses, scattered nicks and scratches, structural cracks, signs of weathering and erosion, encrustations.

Weight: 6,024 g
Dimensions: Height 26.5 cm

The Dong Duong archeological site in Vietnam is an extraordinary example of Buddhist architecture in Champa. It demonstrates the remarkable local craftsmanship of sculptors during the 9th–10th centuries in Champa, which is in the modern-day Vietnamese province of Quang Nam. Archaeological remains – particularly sculptures and reliefs now preserved in museums – show evidence of the rich Buddhist beliefs and culture that existed alongside Hinduism in Champa.



Charles Carpeaux in front of the gopura of the first enclosure of Dong Duong, October 1902

The city was built around 875 by Indravarman II, a Cham Buddhist king who also was the founder the Bhrgu dynasty of Champa. Under the Bhrgu dynasty, Indrapura (as Dong Duong was then known) was made the prime capital of Champa for around a century. Indravarman II took the construction of a Mahayana Buddhist temple complex named Lasmindra Lokesvara at Indrapura. The dynasty also left many spatial Buddhist temples around Indrapura. A high-ranking Cham court official was known for Buddhist pilgrimage travel from Indrapura to Java Island around 911–912.

The Dong Duong style of sculpture has been described as a style of artistic extremism, with exaggerated, almost excessively stylized features. The figures are characterized by their thick noses and lips and by the fact that they do not smile. See Emmanuel Guillon, Hindu-Buddhist Art of Vietnam. Treasures from Champa, 2001, p. 36-50.

Literature comparison: Compare a closely related Cham sandstone figure of Buddha Shakyamuni, Dong Duong style, 9th-10th century, 75 cm high, illustrated by Jean-François Hubert, The Art of Champa, 2005, p. 69, fig. 61. Compare a related Dvaravati sandstone head of Buddha dated 7th-8th century, 26.6 cm high, in the Victoria and Albert Museum, accession number IS.140-1961.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 15 March 2016, lot 318
Price: USD 25,000 or approx. **EUR 32,000** converted and adjusted for inflation at the time of writing
Description: A gray sandstone head of Buddha, Thailand, Mon-Dvaravati period, 9th century
Expert remark: Compare the closely related modeling and manner of carving with similar expression, curls, and size (24 cm).



Estimate EUR 4,000
Starting price EUR 2,000



256
A RARE SANDSTONE ‘SHIVA’ EKAMUKHALINGA, CHAMPA PERIOD, THAP MAM STYLE

Vietnam, 13th-14th century. The cylindrical surface smoothly polished and carved to one side with an image of Shiva which is meticulously carved with fine facial features, a lush beard, almond-shaped eyes below arched brows, centered by a tilak to the forehead, and crowned by a tall mukuta.

Provenance: Le My Hao, Ho Chi Minh City, Vietnam. A private collection in Spain, acquired from the above, and thence by descent in the family.
Condition: Good condition with wear and manufacturing irregularities. Obvious losses, nicks, scratches, chips, soiling, stains, and signs of weathering and erosion.
Spanish Export License: Permiso de Exportación Definitiva, file no. 2024/10449, dated 23 October 2024, has been granted by the Dirección General de Patrimonio Cultural y Bellas Artes, Ministerio de Cultura, Gobierno de España. A copy accompanies this lot.

Dimensions: Height 42.5 cm

LITERATURE COMPARISON
Compare two related Cham sandstone figures with similarly carved faces in the Museum of Cham Sculpture, Da Nang **(fig. 1)**. Compare a related Cham lingam depicting Shiva with Uma and Bull, dated 10th-12th century, 61.6 cm high, in the Norton Simon Museum, accession number F.1975.13.4.S.


fig. 1

Estimate EUR 4,000
Starting price EUR 2,000

257
A LARGE SILVER REPOUSSÉ FIGURE OF AVALOKITESHVARA, NGUYEN DYNASTY (1802–1945)

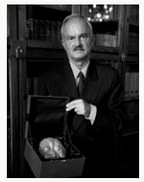
Published: István Zelnik and Zsuzsanna Renner, The Zelnik István Southeast Asian Gold Museum, 2013, p. 98-99 (dated 10th-11th century).



Vietnam, style of the ancient kingdoms of Cham, 19th century or earlier. Standing in samabhanga atop a beaded lotus pedestal with a beaded edge, the four hands held in karana mudra, the primary hands holding a lotus flower and water vessel, the secondary arms raised and clasped around a flywhisk and a jewel. Adorned in beaded jewelry, the deity is dressed in a pleated sampot secured to the waist with a foliate sash knotted in a bow. The face with almond-shaped eyes with incised pupils, a wide nose, and thick lips forming a smile, flanked by elongated earlobes suspending foliate earrings. The hair combed into a tall jatamakuta and set with a diminutive Amitabha Buddha to the center, behind the foliate tiara.

Provenance: Ex-collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. **Dr. István Zelnik**, President of the Hungarian South and Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe.

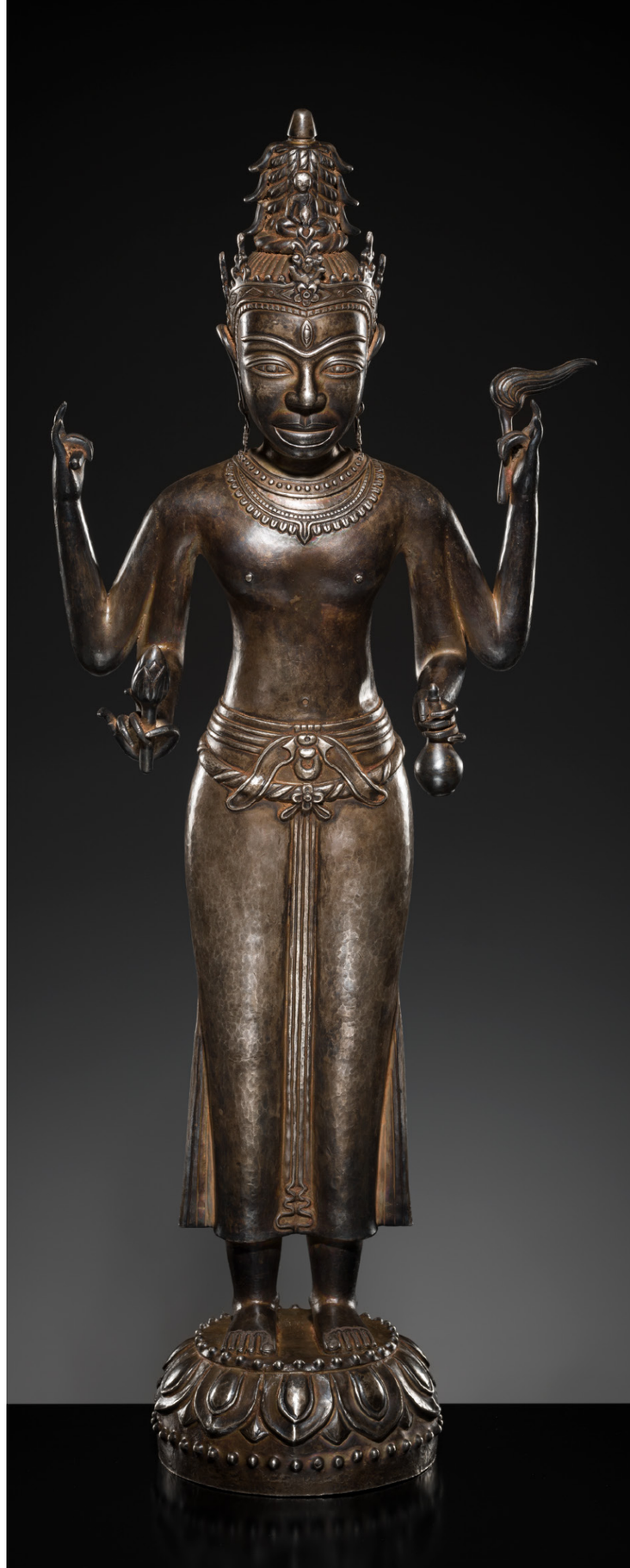

The Zelnik István Southeast Asian Gold Museum

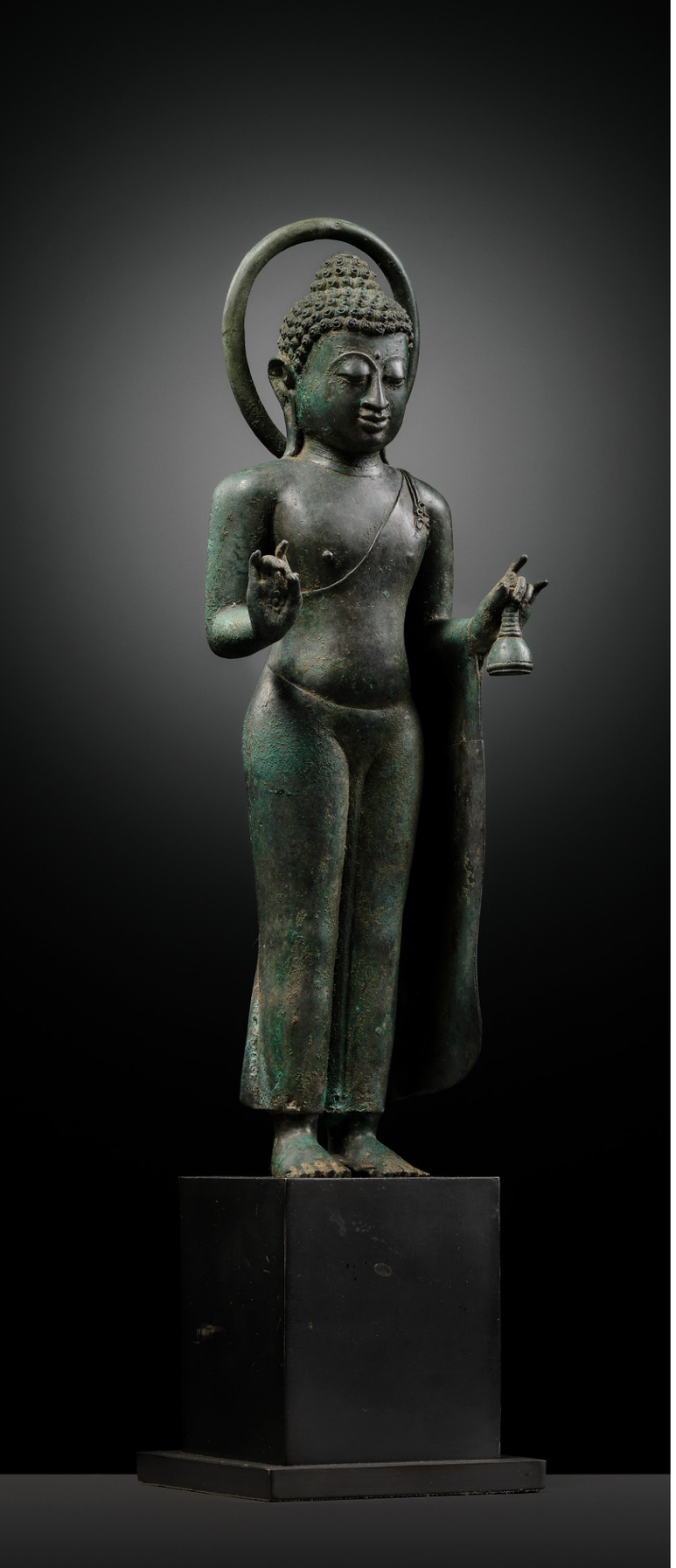

Dr. István Zelnik

Condition: Very good condition, commensurate with age. Wear, manufacturing irregularities, small dents, minor warping, tarnish, few minuscule nicks, occasional light scratches, encrustations.
Hungarian Export License: Mutargykisero igazolas, reference number MHO/53/6(2017), dated 27 February 2017, has been granted. A copy accompanies this lot.

Weight: 2,181 g
Dimensions: Height 57.5 cm

Estimate EUR 10,000
Starting price EUR 5,000





258
A FINE BRONZE FIGURE OF BUDDHA, CENTRAL JAVANESE PERIOD, 8TH CENTURY

Indonesia. Finely cast standing a samabhanga, the right hand raised in apaan mudra, the left clasped around the chhatri of a diminutive stupa, dressed in a loose-fitting uttarasanga draped elegantly over his left shoulder, terminating in a fishtail hem, and flaring downward in a gently undulating hemline. The face with a serene, meditative expression marked by almond-shaped eyes, arched brows, aquiline nose, and full lips forming a subtle smile, flanked by elongated lobes. The hair is neatly arranged in snail-shell curls, each meticulously modeled individually, above the domed ushnisha, and backed by an oval halo.

Provenance: From the private collection of Darwin Freeman, collected between 1968-1971, and thence by descent within the same family. Born 1946 in Idaho, USA, **Darwin Freeman** was a member of the armed forces and later became an avid collector. He met his wife in the mid-1960s, and the pair later relocated to her hometown of Innsbruck, Austria. In 1967, Freeman was drafted into the U.S. Army and served in Germany and Thailand. While he was stationed at the Embassy in Bangkok, between 1969 and 1971, he actively began engaging in the exploration and collection of ancient bronzes and other works of art. Upon completing his duty, Freeman arranged for his collection to be shipped to Austria, where it remained in storage until this day.
Condition: Very good condition, commensurate with age. Wear, casting irregularities, small losses, encrustations, corrosion, and signs of weathering and erosion. One structural crack to the uttarasanga. The bronze with a rich, naturally grown patina with vibrant malachite encrustations.

Weight: 1,523.8 g (excl. stand), 1,928.7 g (incl. stand)
Dimensions: Height 26.2 cm (excl. stand), 35.3 cm (incl. stand)

Buddhist art produced in Indonesia during the 8th and 9th centuries under the patronage of the Shailendra dynasty displays a unique amalgam of regional artistic styles borrowed from the Indian subcontinent. The flowing contours of the body subtly delineated beneath the diaphanous garment are reminiscent of the Gupta style of northern India while the sloping shoulders and oval face with full cheeks recall the Sri Lankan Buddha images produced in Anuradhapura during the 7th and 8th centuries.

LITERATURE COMPARISON
Compare a related bronze figure of Buddha dated to the Central Javanese period in the National Palace Museum, Taipei **(fig. 1)**. Compare a related Javanese bronze figure of a seated Buddha Vairocana, 19.4 cm high, dated late 9th century, in the Metropolitan Museum of Art, object number 1987.142.23.


fig. 1

Estimate EUR 8,000
Starting price EUR 4,000

259
A LARGE BRONZE FIGURE OF TARA, SRIVIJAYA PERIOD, INDONESIA, 8TH-9TH CENTURY

Well cast standing in tribangha on a circular double-lotus pedestal raised on a tiered plinth, the goddess' graceful figure is pinched at the waist and adorned with elaborate beaded jewelry. Her right arm lingers in lola hasta mudra while the left is raised in apaan mudra, holding the stem of a lotus blossoming at her shoulder. She is clad in a close-fitting sampot finely cast with pleats to the hem and secured with a festooned belt. Her serene face is detailed with deeply incised eyes, elegantly arched brows, and a beguiling smile, the head crowned by a karanda mukata of piled rings diminishing in size and culminating in a lotus bud, backed by an oval nimbus.

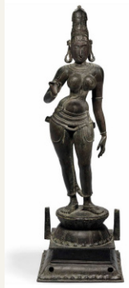
Provenance: An important private collection in London, United Kingdom.
Condition: Excellent condition, commensurate with age. Ancient wear, casting irregularities, signs of weathering and erosion, cracks and metal fatigue, minor old fills and scattered nicks and scratches. The bronze with a rich, naturally grown patina with malachite encrustations.

Weight: 10,173 g (incl. stand)
Dimensions: Height 54.5 cm (excl. stand), 55.8 cm (incl. stand)

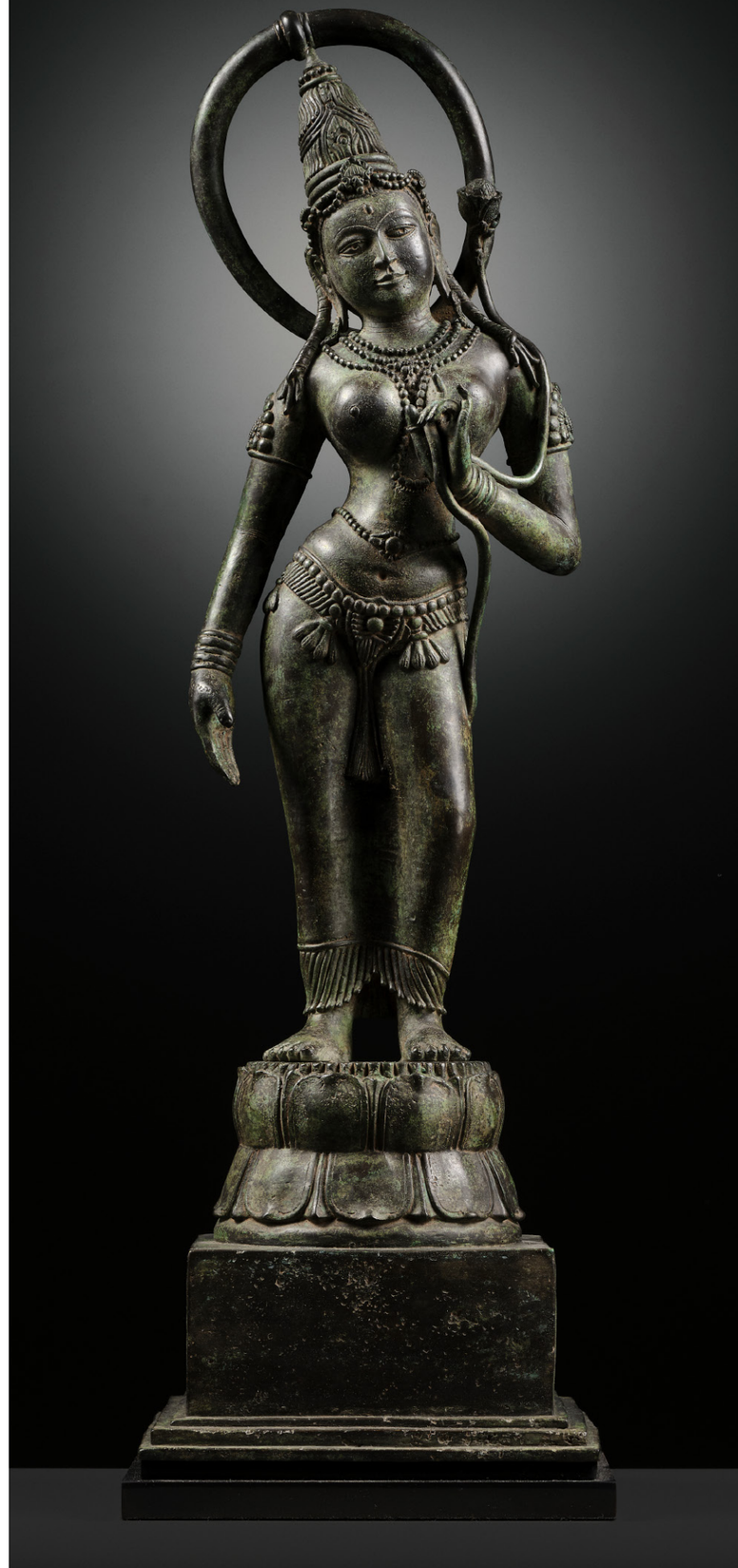
Mounted on an associated stand. (2)

Literature comparison: Compare a related copper alloy figure of Avalokiteshvara Lokanatha Granting Boons, Southern Thailand, early 9th century, 36 cm high, in the National Museum, Bangkok, and exhibited in the Metropolitan Museum of Art, Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia, 5th to 8th Century, 15 April-27 July 2014, cat. no. 167. Compare a related copper alloy figure of Avalokiteshvara Amoghapasha, Malayasia, second half of the 8th century, 93 cm high, in the Muzium Negara, Kuala Lumpur, accession number MN.BALAIB.40.2008, published ibid., cat. no. 157. Compare a related copper alloy figure of Avalokiteshvara, Southern Thailand, late 8th-early 9th century, 76.7 cm high, in the National Museum, Bangkok, accession number SV24, and published ibid., cat. no. 166.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 21 March 2018, lot 321
Price: USD 300,000 or approx. **EUR 365,000** converted and adjusted for inflation at the time of writing
Description: A large bronze figure of Parvati, South India, Tamil Nadu, Vijayanagara period, 14th-15th century
Expert remark: Compare this South Indian depiction of a goddess with similar graceful pose. Note the size (70 cm).



Estimate EUR 15,000
Starting price EUR 7,500





260
A RARE ANDESITE HEAD OF A BUDDHIST MONK, CENTRAL JAVA, 9TH CENTURY

Expert's note: Based on historical accounts, Javanese statues of monks such as the present lot likely represent notable historical figures. One candidate is the Tang-dynasty Buddhist monk Yijing (635-713), whose account of his travels are an important source for the history of the medieval kingdoms along the sea route between China and India, especially Srivijaya in Indonesia. Yijing's visits to Srivijaya gave him the opportunity to meet with other monks who had come from neighboring islands.

Superbly carved with a serene expression marked by skillfully incised downcast eyes beneath elegantly arched eyebrows centered by an urna above a prominent aquiline nose and full bow-shaped lips forming a gentle smile, flanked by elongated earlobes, the hair kept short with a distinctive hairline.

Provenance: An old private collection in Nice, France. A private collection in Chicago, Illinois, acquired from the above.
Condition: Good condition, commensurate with age. Extensive wear, obvious losses, signs of weathering and erosion, nicks, and chips.

Weight: 14.6 kg (excl. stand), 19.3 kg (incl. stand)
Dimensions: Height 30.5 cm (excl. stand), 44 cm (incl. stand)

Mounted to a modern stand. (2)

The Buddhist temple complex of Candi Plaosan was built in the mid-9th century by Sri Kahulunnan or Pramodhawardhani, the daughter of Samaratungga, a descendant of the Sailendra Dynasty. To judge from the large number of brief inscriptions that have been carved in stones of the subsidiary buildings, the Plaosan complex was built with the generous assistance of a large number of dignitaries, led by the King himself.

Literature comparison: Compare a closely related, complete seated andesite figure of a monk with a similar head, illustrated by Jan Fontein, The Sculpture of Indonesia, Harry N. Abrams, Inc., New York, 1990, pp. 138-139. Notice the striking similarities in form, from the nose and mouth structure to the broad enlargement of the cranium. Fontein notes that the figure illustrated is the only complete example known to have been found. He also suggests that Candi Plaosan is the most likely place of origin, as it was constructed with the substantial support of many dignitaries. The temple features unique figures, such as the full monk depicted, carved in high relief, along with inscriptions recording the names and titles of numerous donors. Fontein theorizes that this context, where acts of merit and generosity were combined with the construction of a monumental temple, provided the ideal environment for such individual portraiture to emerge in Java.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's Paris, 7 June 2011, lot 378
Price: EUR 37,000 or approx. **EUR 46,000** adjusted for inflation at the time of writing
Description: A rare volcanic stone head of a monk, Indonesia, Central Java, 9th century
Expert remark: Compare the similar treatment of the face and ears as well as the weathered condition and the size (32 cm). While the two heads are of comparable size and form, the current lot is a standout amongst the extremely small group of monk's heads that have come to market with a degree of artistic mastery akin to that of a top sculptor, which is particular evident when viewed in profile.



Estimate EUR 6,000
Starting price EUR 3,000

261
A FINE AND RARE BRONZE FIGURE OF THE ENTHRONED BUDDHA, CENTRAL JAVA, LATE 8TH-MID 9TH CENTURY

Indonesia. Finely cast seated in bhadrasana atop a tiered lotus throne, his extended feet resting atop a lotus dais, the hands held in dharmachakra mudra, wearing a diaphanous sanghati gracefully draped over his left shoulder and pooling between the legs. His serene face with heavy-lidded eyes, thick arched brows, raised urna, and full lips. The hair arranged in tight curls over the domed ushnisha.

Provenance: From the private collection of Olivier Maréchal, Belgium, acquired 2007 in Thailand. A copy of a provenance statement, written and signed by Olivier Maréchal, dated 15 November 2024, confirming the above, accompanies this lot. **Olivier Maréchal** (b. 1973) is a noted Belgian collector and dealer specializing in the arts of India, Vietnam, and Thailand. He began his career in the mid-1990s, learning from his father who helped him with his first purchases. He later managed Surya Gallery in Brussels, Belgium.
Condition: Excellent condition, commensurate with age. Wear, signs of weathering and erosion, encrustations, casting irregularities, scattered nicks and scratches. The bronze with a naturally grown patina with vibrant malachite encrustations.

Weight: 594 g
Dimensions: Height 14.4 cm

Expert's note:
Buddhist art from Indonesia, produced during the 8th and 9th centuries under the patronage of the Shailendra dynasty, reflects a distinctive fusion of regional artistic influences drawn from the Indian subcontinent. The gracefully flowing contours of the body, subtly outlined beneath a diaphanous garment, are reminiscent of the Gupta style from northern India. Additionally, the sloping shoulders and oval face with full cheeks evoke the Buddha images from Sri Lanka's Anuradhapura period, dating to the 7th and 8th centuries. This synthesis of styles highlights the cultural exchange and artistic innovation that characterized the Shailendra period, resulting in works of profound spiritual and aesthetic significance.

There is a large variability of identifications of such Buddhas in bhadrasana in the work of previous scholars, especially art historians. Maria-George Bourda was the first to warn against a certain number of misconceptions regarding this posture which, for many decades, scholars tended to assign exclusively to Maitreya. A more careful examination indeed heavily undermines this fragile identification. There are numerous examples in India where Buddhas in bhadrasana represent various moments in the life of Shakyamuni, prominently the preaching of the First Sermon at Sarnath. This episode is magnificently captured in a famous sculpture found today in the British Museum.

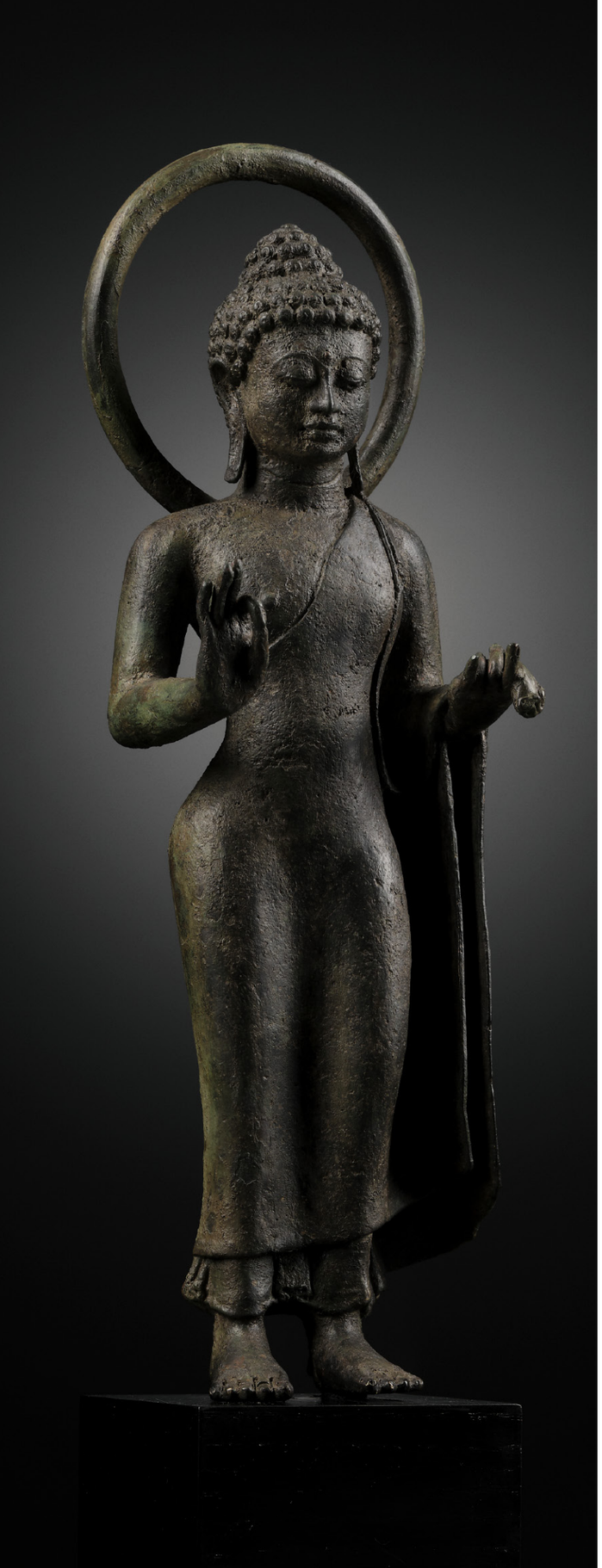
From this brief iconological survey, it appears that the posture under study is not exclusively reserved for one Buddha or another. Positive identification of such Buddhas in bhadrasana remains problematic, therefore, unless backed by inscriptions.

LITERATURE COMPARISON
Compare a closely related Central Javanese bronze figure of the enthroned Buddha, 11.5 cm high, dated 8th-9th century, in the Wereldmuseum Leiden, inventory number 1403-2845 **(fig. 1)**. Compare a closely related Central Javanese bronze figure of the enthroned Buddha, dated circa 8th century, in the Tokyo National Museum, collection reference number TC-746.


fig. 1

Estimate EUR 8,000
Starting price EUR 4,000

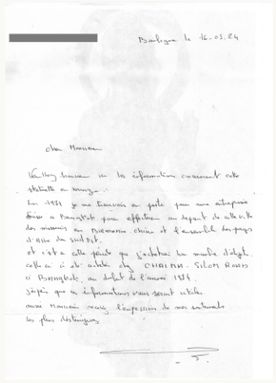




262
A BRONZE FIGURE OF BUDDHA SHAKYAMUNI, CENTRAL JAVA, INDONESIA, 9TH CENTURY

Depicting the Buddha with a tranquil, downcast gaze and a relaxed gait, the right hand held in vitarka mudra and the left in apaan mudra, clutching the hem of his diaphanous uttarasanga draped elegantly over his left shoulder and meandering gracefully down his left flank. The face with a serene expression marked by almond-shaped eyes with pierced pupils, arched brows, aquiline nose, and full lips forming a subtle smile, flanked by elongated lobes. The hair is neatly arranged in snail-shell curls, above the domed ushnisha, and backed by an oval halo.

Provenance: From the collection of Christophe Moussard, France, acquired in Bangkok in 1974 during his tenure in Asia. A copy of a provenance statement written and signed by Christophe Moussard, dated 16 May 2025, confirming the above, and with a picture of the present lot to the back, accompanies this lot.



Condition: Very good condition, commensurate with age. Wear, casting irregularities, small losses, encrustations, corrosion, and signs of weathering and erosion. The bronze with a rich, naturally grown patina with vibrant malachite encrustations.

Weight: 6,220 g (incl. stand)
Dimensions: Height 37 cm (excl. stand), 46 cm (incl. stand)

Buddhist art produced in Indonesia during the 8th and 9th centuries under the patronage of the Shailendra dynasty displays a unique amalgam of regional artistic styles borrowed from the Indian subcontinent. The flowing contours of the body subtly delineated beneath the diaphanous garment are reminiscent of the Gupta style of northern India while the sloping shoulders and oval face with full cheeks recall the Sri Lankan Buddha images produced in Anuradhapura during the 7th and 8th centuries.

LITERATURE COMPARISON
Compare a related bronze figure of Buddha dated to the Central Javanese period in the National Palace Museum, Taipei **(fig. 1)**. Compare a related bronze figure of a seated Buddha Vairocana dated to the Central Javanese Period, ca. late 9th century, 19.4 cm high, in the Metropolitan Museum of Art, object number 1987.142.23.



fig. 1

Estimate EUR 10,000
Starting price EUR 5,000

263
A BRONZE FIGURE OF AVALOKITESHVARA, JAVA, 8TH-9TH CENTURY

Scientific Analysis Report: A physical-chemical study of the present lot has been performed by Adamantio srl, an Academic Spin-Off of the University of Turin, based on two samples taken on 5 April 2022, using electron microscope images and SEM scanning coupled with EDSa microprobe analyses, with the result **consistent** with the dating above. A copy of the detailed technical report, dated 7 June 2022, no. 25/2022, accompanies this lot.



ADAMANTIO

Chemical and physical study on samples from the artifact IX899
"Avalokiteshvara four armed on a double lotus"
Private collection

TECHNICAL REPORT
Report n.25/2022

Height: 29.5 cm

Turin, 7th June 2022 — Dr. PhD. Marco NICOLA

1 / 13

Indonesia. Finely cast standing in a slight tribhanga, the right hand lowered in varada mudra, the left clasped around a lotus stem, the secondary arms raised and holding the book of knowledge. Wearing a dhoti secured by a belt tied in a simple knot at the waist and adorned with beaded jewelry, the face with a serene expression marked by heavy-lidded downcast eyes under arched brows, flanked by ears with pendulous lobes, the hair arranged neatly in a tall jatamukuta centered by a diminutive figure of Amitabha behind the floral tiara and backed by an oval halo.

Provenance: Collection of Paul J. Jewell, who lived and worked in Southeast Asia for over 20 years, serving as the executive director of the European Chamber of Commerce in Vietnam. To this day, he continues to collect Asian art and antiquities.
Condition: Very good condition, commensurate with age. Wear, casting irregularities, minor signs of weathering, encrustations, minor losses, scattered nicks and scratches. The bronze with a rich, naturally grown patina with extensive malachite encrustations.

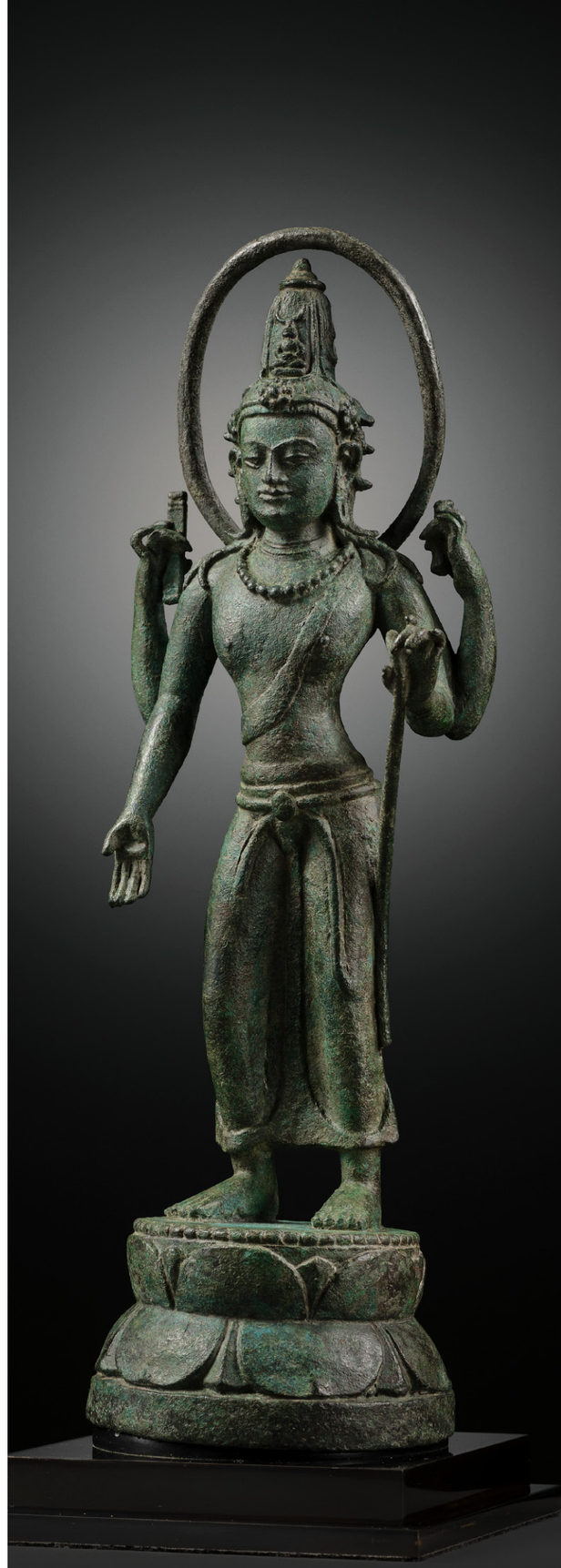
Weight: 1,899.2 g (excl. stand)
Dimensions: Height 29.2 cm (excl. stand)

Literature comparison: Compare a closely related bronze figure of Manjushri, Java, dated c. mid-9th century, 22.5 cm high, in the Metropolitan Museum of Art, object number 2001.758.2. Compare a closely related bronze figure of Padmapani Lokeshvara, Java, dated c. mid-9th century, 13.4 cm high, in the Metropolitan Museum of Art, object number 1987.142.303.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams Hong Kong, 29 March 2018, lot 11
Price: HKD 375,000 or approx. **EUR 52,500** converted and adjusted for inflation at the time of writing
Description: A copper alloy figure of Vishnu, Java, 9th century
Expert remark: Compare the closely related modeling and manner of casting with similar pose, expression, halo, and size (29 cm).



Estimate EUR 10,000
Starting price EUR 5,000



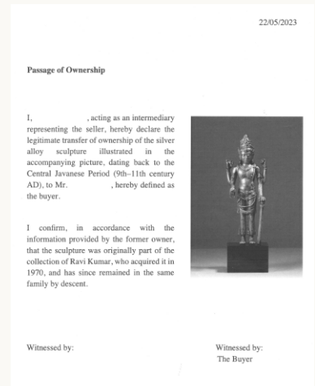


264

A RARE SILVER FIGURE OF VISHNU, CENTRAL JAVA, 9TH-10TH CENTURY

Indonesia. Finely cast standing in samapada, the primary right hand holding a book, the left hand resting on the handle of his mace, the secondary arms raised and holding a disc and conch. He is wearing a long diaphanous dhoti and the upavita (sacred thread) across his left shoulder, his body richly adorned with floral jewelry, his face bearing a serene expression, his hair pulled up into a high chignon secured by a band and topped by a jewel, behind the foliate tiara.

Provenance: Collection of Aldo Eggers-Laura, Denmark, acquired in 1948. Collection of Ravi Kumar, India, acquired from the above in 1970, and thence by direct descent. A copy of the provenance statement, dated 22 May 2023, confirming the present lot was acquired by Ravi Kumar in 1970, accompanies the lot. Aldo Eggers-Laura (1924-1997) was the export manager of the East Asiatic Company and was stationed in Asia until the 1960s. This piece was brought to Denmark in 1965, when Aldo Eggers-Laura left his job in Singapore and permanently moved his collection to Denmark.



22/05/2023

Passage of Ownership

I, , acting as an intermediary representing the seller, hereby declare the legitimate transfer of ownership of the silver alloy sculpture illustrated in the accompanying picture, dating back to the Central Javanese Period (9th–11th century AD), to Mr. , hereby defined as the buyer.

I confirm, in accordance with the information provided by the former owner, that the sculpture was originally part of the collection of Ravi Kumar, who acquired it in 1970, and has since remained in the same family by descent.

Witnessed by:

Witnessed by:
The Buyer

Condition: Good condition, commensurate with age. Wear, casting irregularities, few losses, minuscule nicks and scratches, small dents, minor tarnish. Old repairs to the lower left hand and mace. The figure has been professionally conservated in 2024, the corresponding technical intervention report is available upon request.

Weight: 1,532.4 g (incl. stand)
Dimensions: Height 24.5 cm (excl. stand), 30.5 cm (incl. stand)

With a modern stand. (2)

This rare silver figure represents the Hindu god of Preservation, invoked in times of great calamity. In this martial aspect, he wields a mace and discus, symbols of divine power, while a conch in his grasp signals the call to arms.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's, 15 December 2010, lot 388
Price: EUR 18,750 or approx. **EUR 24,000** adjusted for inflation at the time of writing
Description: A rare silver figure of Vishnu, Java, late 9th-early 10th century
Expert remark: Compare the related modeling and similar material, expression, crown, and attributes. Note the smaller size (15.3 cm).



Estimate EUR 15,000
Starting price EUR 7,500



265
A SILVER AND COPPER-ALLOY FIGURE OF GANESHA, CENTRAL JAVA, INDONESIA, 13TH CENTURY

Expert's note: This unique figure has a fine layer of silver above its copper-alloy core, some of which has worn away over time. This loss is due in part to centuries of veneration within the culture, as well as natural weathering. Its inspiring appearance today is a testament to its centuries-long history, during which it has been a silent witness to many cultural transformations. These experiences are etched into the statue itself, allowing it to convey a profound sense of persistence.

The silvered copper-alloy figure is finely cast standing atop a separate lotus pedestal, made of bronze. The right hand raised in abhaya mudra and the left holding sweets from which he samples with his long curling trunk. Wearing a short sampot secured at the waist with the front end falling down the center in a flaring fold, and the upavita (sacred thread) across his left shoulder, his body richly adorned with foliate jewelry. (2)

Provenance: The Degand Collection, Brussels, Belgium. Antichita' La Balaustra, Bologna, Italy, 1997. Collection of Paolo Bertuzzi, acquired from the above. A copy of a certificate written by Giuliana Zanetti of Antichita' La Balaustra, addressed to **Paolo Bertuzzi**, dated 5 September 1997, confirming the dating and provenance above, accompanies this lot. Paolo Bertuzzi (1943-2022) was a fashion stylist from Bologna, Italy. He was also an avid collector of antiques for more than 60 years. His collection includes both archaic and contemporary art, and he edited two important books about Asian art, Goa Made - An Archaeological Discovery, about a large-scale archaeological project carried out with the Italian and Indonesian governments, and Majapahit, Masterpieces from a Forgotten Kingdom.
Condition: Condition commensurate with age, showing old wear, weathering and casting irregularities. Minute nicks and small dents here and there, surface abrasion, and rubbing. The silver layer to the figure has partially worn off. The bronze stand with a rich, naturally grown, dark patina and vibrant malachite encrustations.

Weight: 42.6 g (excl. stand), 93.7 g (incl. stand)
Dimensions: Height 6 cm (excl. stand), 7.6 cm (incl. stand)

Rete - Archeologia classica orientale e precolombiana

BO. 05-09-97

Per l'Ing. Paolo Bertuzzi
Viale Risorgimento 9
40136
Bologna

Statua in miniatura in argento massiccio, realizzata a cera persa, raffigurante Ganesha senza la Corona. Base in bronzo non coeva.
Cina centrale, periodo Singasari. XIII secolo d.C.
Altezza 6 cm

Proveniena collezione Degand, Bruxelles

A certificate written by Giuliana Zanetti of Antichita' La Balaustra

LITERATURE COMPARISON
Compare a related earlier Javanese bronze figure of a seated Ganesha, dated to the 9th century, 7.9 cm high, in the Metropolitan Museum of Art, object number 1987.142.300. Compare a Khmer Baphuon-style bronze figure of a standing Ganesha, 14.5 cm high, dated to the 11th century, at Christie's New York, 19 September 2002, lot 189 **(fig. 1)**.



fig. 1

Estimate EUR 2,000
Starting price EUR 1,000

266
A BRONZE FIGURE OF DEWI TARA, MAJAPAHIT PERIOD

Indonesia, Java, 14th century. Finely cast standing barefoot on a circular double-lotus base with beaded rim raised on a square pedestal adorned with foliate decoration mirrored by the ornate jewelry. The lowered right hand with a lotus bud, and the left raised and clasped around the stem of a lotus which blossoms at her shoulder.

Dressed in a long dhoti with neatly rendered pleats, secured by a sash with a floral fastener. Her serene face with neatly incised downcast eyes, gently arched brows, and a beguiling smile, the head crowned by a karanda mukata of piled rings diminishing in size and culminating in a lotus bud, all backed by an oval nimbus.

Provenance: Collection of Dr. Marius Van Den Hout, Bali, Indonesia, 1999. Ilunga, Belgium, 2011. Collection of Mr. and Mrs. Sergeant, Ghent, Belgium, acquired from the above and thence by descent. A copy of a certificate of authenticity from **Ilunga**, written and signed by Luc Cannoot, confirming the provenance and dating above, accompanies this lot. Ilunga was a noted gallery of African and Asian art and antiquities founded in 1980 in Ghent, Belgium, operated by its long-time director Luc Cannoot, who today is active as a contemporary artist, painter, and sculptor. Ilunga is the name that the Luba people give to those they consider to be unifying or bringing people together.
Condition: Very good condition, commensurate with age. Wear and casting irregularities. Minor dings, little warping, few minuscule losses to the base, remnants of old varnish. The bronze covered with a rich, naturally grown patina with vibrant malachite and cuprite encrustations.



ILUNGA

CERTIFICATE OF AUTHENTICITY

Object description :

This piece is a superb and highly detailed bronze sculpture of the goddess Dewi Tara, sister of Dewi Sri and consort to Siva. This is from central Java and dates from the 15th century. Dewi Tara is rendered with her normal attributs as found in Javanese bronzes of her, namely the closed lotus flower on her left shoulder and the stem in her left hand.

In addition to the great detail to be found in this museum quality piece it bears a wonderful rainbow burial patina of deep browns, yellows, various shades of green and red highlights.

Provenance:Estate collection dr Marius Van Den Hout
1999 Bali/Java
Material:Bronze
Culture and dating: Majapahit 14th century AD
Country:Eastern Java
Height 28,7cm ref:A2011-7

LUC CANNOOT

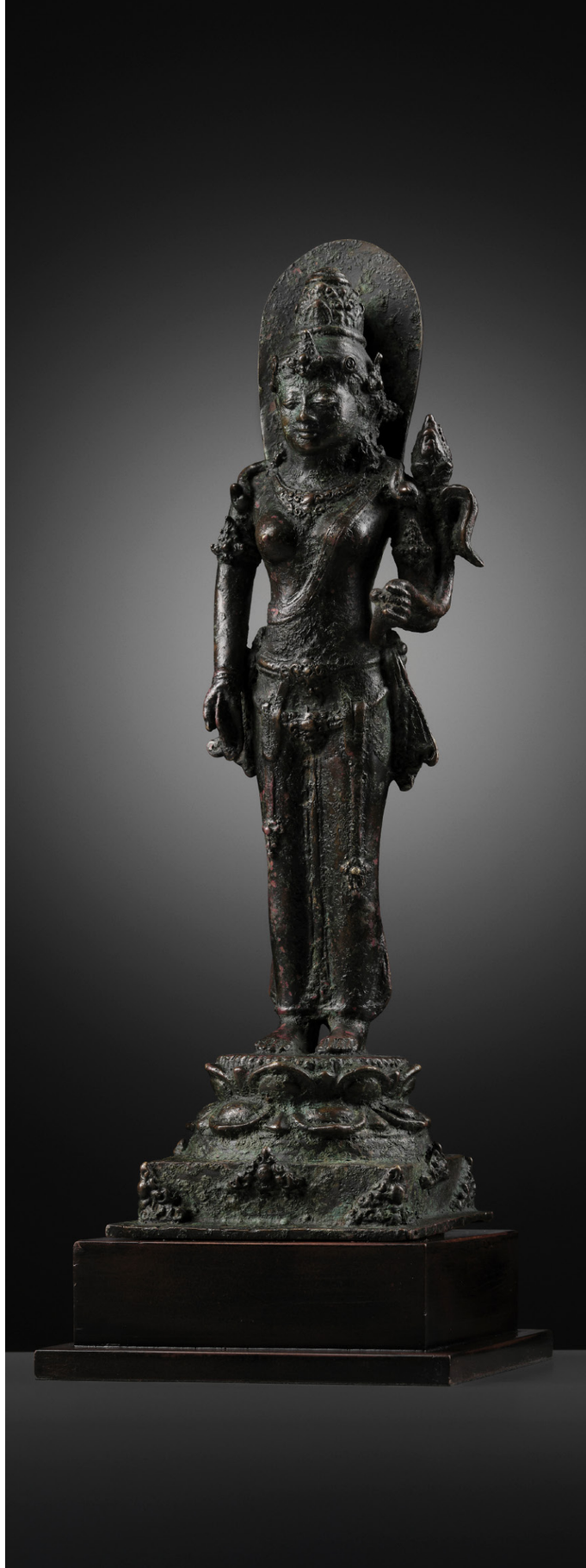
Weight: 1,315.1 g
Dimensions: Height 28.7 cm

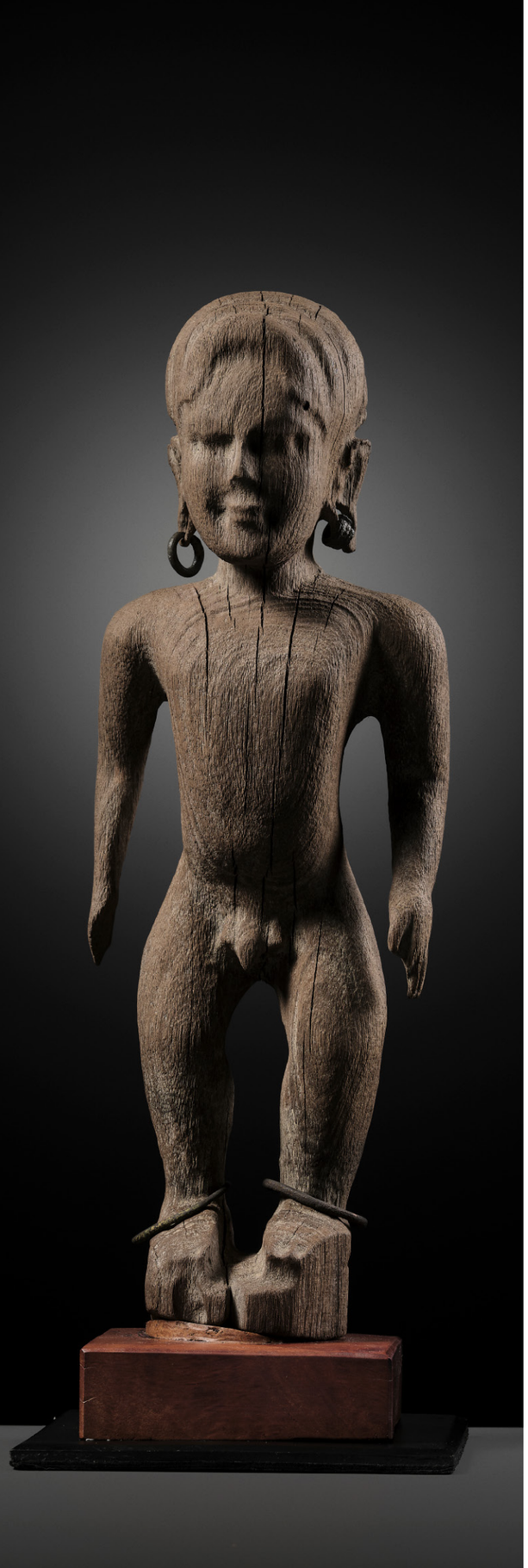
Literature comparison: Compare a related bronze figure of a Rakshasa with similar jewelry, dated 14th-early 16th century, 14.6 cm high, in the Los Angeles County Museum of Art, accession number M.80.61. Compare a related earlier bronze figure of Bhrikuti, Java, 9th century, 20.7 cm high, in the Walters Art Museum, accession number 54.2969.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's Amsterdam, 16 December 2003, lot 213
Price: EUR 7,767 or approx. **EUR 12,500** adjusted for inflation at the time of writing
Description: A central Javanese bronze figure of Shiva, 9th century
Expert remark: Compare the related modeling with similar pedestal, ornamentation, expression, and size (28.5 cm). Note the earlier dating.



Estimate EUR 2,000
Starting price EUR 1,000



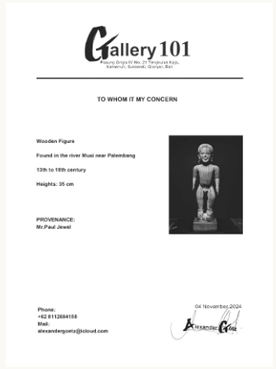


267

A WOOD FIGURE OF A YOUNG PRINCE, PALEMBANG, SOUTHERN SUMATRA, 13TH-16TH CENTURY

Indonesia. The boy carved standing atop a pedestal, his hands hanging pendant to the sides, modestly adorned with bronze anklets and earrings. Despite the extensive weathering, the face still preserves the regal expression and gentle smile, flanked by ears with pendulous lobes, the hair tied away from the face under a pleated headdress.

Provenance: Once found in the Musi River near Palembang, Southern Sumatra. Collection of Paul J. Jewell, acquired in the 1980s from local traders. Alexander Goetz, Gallery 101, Bali, acquired from the above. A copy of a certificate of authenticity, dated 4 November 2024, issued by Gallery 101 and signed by Alexander Goetz, confirming the dating and provenance above, accompanies this lot. **Paul J. Jewell** lived and worked in Southeast Asia for over 20 years, serving as the executive director of the European Chamber of Commerce in Vietnam. To this day, he continues to collect Asian art and antiquities. **Alexander Goetz** is a noted German art expert and collector who specializes in Indonesian works of art. As a young man, he built and sailed wooden boats around the world, and eventually arrived in Bali in 1971. Within a year, he became involved in the local art scene and in 1975, he was sponsored by the Indonesian Institute of Science to do research on contemporary art in Bali. In 1990, Goetz and his family moved to London where he opened a gallery specializing in Southeast Asian art, with Indonesia as the main focus. Since 2015, Alexander Goetz has run Gallery 101, a dedicated art space in Kabupaten Badung, Bali.
Condition: Good condition, commensurate with age. Extensive weathering and natural imperfections including age cracks and splits. Obvious losses and chips. The bronze anklets and earrings are most likely original to the statue. Overall presenting exceptionally well.



Gallery 101

TO WHOM IT MY CONCERN

Wooden Figure

Found in the river Musi near Palembang

13th to 16th century

Heights: 35 cm

PROVENANCE:
Mr.Paul Jewell

Phone:
+62 811288458
Mail:
alexandergoetz@icloud.com

04 November 2024



Paul J. Jewell



Alexander Goetz

Weight: 907.5 g (excl. stand)
Dimensions: Height 34 cm (excl. stand)

Palembang, located on both banks of the Musi River in the eastern lowlands of southern Sumatra, is the oldest existing city in Indonesia, dating back to the 7th century. It was once the capital of Srivijaya, which ruled parts of the western archipelago and controlled maritime trade routes especially in the Strait of Malacca. After Srivijaya finally declined with the military expedition by Javanese kingdoms in the thirteenth century, the city was plagued by pirates, notably Chen Zuyi and Liang Daoming. In 1407, Chen was confronted at Palembang by the returning Imperial treasure fleet under Admiral Zheng He. Zheng made the opening gambit, demanding Chen's surrender and the pirate quickly signaled agreement while preparing for a surprise pre-emptive strike. But details of his plan had been provided to Zheng by a local Chinese informant, and in the fierce battle that ensued, the Ming soldiers and Ming superior armada finally destroyed the pirate fleet and killed 5,000 of its men. Chen was captured and held for public execution in Nanjing in 1407. Peace was finally restored to the Strait of Malacca as Shi Jinqing was installed as Palembang's new ruler and incorporated into what would become a far-flung system of allies who acknowledged Ming supremacy in return for diplomatic recognition, military protection, and trading rights. After the Demak Sultanate came under the rule of the Kingdom of Pajang, a Demak nobleman, Geding Suro, fled with his followers to Palembang, where they established a new dynasty. It was during this period that Islam became the dominant religion in Palembang. The Sultanate of Palembang was eventually proclaimed in 1659.

Estimate EUR 4,000
Starting price EUR 2,000



268

A LARGE AND IMPRESSIVE HARDWOOD SLIT GONG, ATINGTING KON

Vanuatu, Ambrym Island, late 19th-early 20th century. Carved from a large section of breadfruit tree, the drum depicts an ancestral figure, featuring prominent circular eyes set above a pierced nose, still retaining traces of black and red polychrome, and adorned with rows of pyramidal spikes. The body with a large slit at the center.

Provenance: Joel Cooner Gallery, Dallas, Texas, USA, by 2018. A private collection in Chicago, United States, acquired from the above. A copy of the original receipt from Joel Cooner Gallery, dated 10 December 2018 and confirming the dating above, accompanies this lot. The **Joel Cooner Gallery**, located off Oaklawn in the Dallas design district, specializes in important Tribal, Asian, Oceanic, pre-Colombian and ancient artworks catering to international collectors as well as many noted museums.
Condition: Old wear, traces of use, signs of weathering, losses, nicks, scratches, natural imperfections including age cracks, splits, and signs of insect activity. Overall good condition and presenting magnificently.



Joel Cooner photographed with a slit gong similar to the present lot

Weight: 51 kg (incl. stand)
Dimensions: Height 208 cm (excluding base) and c. 268 cm (including base)

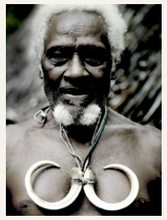
With a modern metal stand and base. (3)



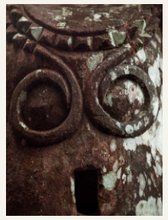
Slit gongs are hollow wooden cylinders with a narrow longitudinal slit whose edges are struck to produce a deep, resonant tone. These impressive instruments are planted upright in the ground, towering over their percussionists, who, either seated or standing, bring them to life by striking the gong's lip with mallets.

Slit gongs play a central role in major social and religious ceremonies, including grade initiations, funerals, and dances. They are more than musical instruments – they are considered portraits of ancestors. When played, the resonant tones are believed to be the voices of awakened ancestors echoing from the gong's hollow chamber. Gongs like the present lot not only served as musical instruments but also functioned as crucial communication devices across the islands of Vanuatu, bridging both distant communities and spiritual realms.

EXPERT'S NOTE
The present slit gong is carved with a pair of circular tusks around the neck, a distinctive design still recognizable despite extensive weathering. In Vanuatu, large boar tusks hold profound cultural, social, and spiritual significance, symbolizing status, wealth, and leadership. Particularly prized are circular tusks, which require years of careful cultivation, making them rare and prestigious. These tusks are vital in ceremonies such as weddings, funerals, and initiation rites, where they serve as offerings, symbols of transition, or gifts that mark elevated social rank. Tusks also function as a form of currency in traditional exchanges, solidifying alliances, settling disputes, and marking major life events. Chiefs and high-ranking leaders display them as emblems of authority, and their presence in rituals underscores their spiritual power, believed to connect the realm of the living with that of the ancestors.



Portrait of chieftain Jean-Denis with boar tusks, Ambrym island, Olal, Vanuatu



Boar tusks carved on a slit gong drum, Ambrym island, Olal Vanuatu



The present slit gong carved with a pair of circular tusks around the neck

LITERATURE COMPARISON
Compare a closely related finial from a slit gong, dated early to mid-20th century, Ambrym Island, in the Metropolitan Museum of Art, object number 1978.412.736. Both pieces share a similar aesthetic, particularly in terms of their weathered surfaces and overall appearance, suggesting comparable age and exposure to the elements.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's, New York, 15 November 2013, lot 10
Price: USD 161,000 or approx. **EUR 213,000** converted and adjusted for inflation at the time of writing
Description: Vanuatu slit gong, Vanuatu
Expert remark: The two gongs share a similar overall form and appearance, though the Sotheby's example exhibits a more naive, less refined quality compared to the more primordial, robust character of the current lot. Note the size (320 cm).



Estimate EUR 6,000
Starting price EUR 3,000



269

A SPIRIT BOARD, TITI ÉBIHA, KEREWA PEOPLE, LATE 19TH-EARLY 20TH CENTURY

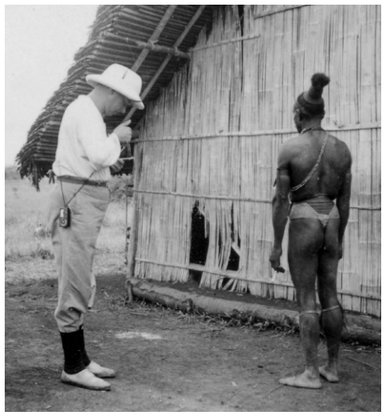
Papua New Guinea, Goaribari Island. The U-shaped wood board with a central anthropomorphic figure carved in relief, with large circular eyes centered by a long nose above an open mouth framed by sawtooth, the stylized body with spread feet and raised hands, and framed by curved lines.

Provenance: From a private collection in the United States, by repute formerly in the collection of Georg Höltker or a close contemporary within the Society of the Divine Word, a missionary group that operated in Papua during the early to mid-20th century and still maintains a presence there today. **Georg Höltker** (1895-1976) was a German Roman Catholic priest, missionary, and ethnologist. After WWI, he joined the Society of the Divine Word and completed his philosophical and theological studies at the Missionary Major Seminary, near Vienna, Austria. During this period, he developed a keen interest in ethnology, publishing a study on African shields. In 1936, he embarked on a mission to New Guinea, working closely with local missionaries for three years. Shortly before World War II, he returned to the Anthropos Institute in Posieux, Switzerland, dedicating himself to publishing his research. His contributions to ethnology, particularly his work in New Guinea, have been recognized in various publications. The Society of the Divine Word and Höltker are closely connected with numerous ethnographic artefacts from New Guinea, which can be found in museums and private collections in Europe and the United States.
Condition: Very good condition with expected old wear, weathering, few light surface scratches and nicks, minuscule losses, fine natural age cracks, remnants of ancient pigment. Fine, naturally grown patina overall.

Weight: 2.9 kg (incl. stand)
Dimensions: Height 67.1 cm (excl. stand), 72.5 cm (incl. stand)

Mounted on a modern metal stand. (1)

The residents of Goaribari Island and Kerewa communities made and used Spirit Boards differently than other Papuan Gulf societies. Throughout the Gulf these sculptures were generically called Gope, but in the western Kerewa speaking areas, as in Urama, the people called the boards titi ébiha which means “design of the crocodile spirit.” (Robert L. Welsch, Virginia-Lee Webb, and Sebastian Haraha, Coaxing the Spirits to Dance: Art and Society in the Papuan Gulf of New Guinea, Hanover, New Hampshire: Trustees of Dartmouth College, 2006, p. 36). According to the ethnologist Paul Wirz who visited there in 1930, “Ébiha means crocodile, but in reality, it is a representation of a monster with which we are dealing [...] Ébiha can also be a snake or some evil animal, a fabulous creature, a monstrosity or monster, some animal which in the world does not exist. Titi ébiha is a carved or painted ébiha (titi = ornament, carving, painting.)” (P. Wirz, The Kaiamunu- Ebiha-Gi Cult in the Delta region and Western Division of Papua. Journal of the Royal Anthropological Institute of Great Britain and Ireland vol. 67, 1937, p. 409). Robert Welsch, who conducted research in the area, notes that Wirz “anticipated much more recent informants at Goaribari who [told Welsch] that the boards were wrapped up and concealed in the rafters.” (Welsch, 2006, p. 39). This would certainly explain the absence of them on in situ photographs.



Georg Höltker in Bosmun taking a photo (photo taken by J. Much) from the Archives of Anthropos Institute, Sankt Augustin

Early inventory photographs of related boards acquired by Professor William Patten (1861-1932) on Goaribari Island show boards with uncommon features, such as negative spaces on the bottom that facilitated handling during dances, and holes at the top for carrying torches. This particular example features both, not only aligning the work with those created pre-1910, but also with examples that held tribal purpose/function, being ritually used and not created for any ‘tourist market’.

Literature comparison: Compare a related wood spirit board, dated late 19th-early 20th century, 168.9 cm long, in the Metropolitan Museum of Art, object number 1979.206.1445.

AUCTION RESULT COMPARISON
Type: Related
Auction: Sotheby’s New York, 22 November 2021, lot 49
Price: USD 15,120 or approx. **EUR 16,500** converted and adjusted for inflation at the time of writing
Description: Kerewa Spirit Board, Gulf of Papua, Gulf Province, Papua New Guinea
Expert remark: Compare the related manner of carving. Note the size (162.6 cm) and leaf-form.



Estimate EUR 4,000
Starting price EUR 2,000

TERMS OF AUCTION

§ 1) The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZACKE©, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, Sterngasse 13, 1010 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the catalog numbers and to offer lots jointly. In the event of any dispute concerning a double bid or if the auctioneer has missed a bid, the auctioneer shall be entitled to revoke acceptance of a bid and to continue auctioning the item. The figures stated in the catalog shall be the highest bid in Euro (€) expected by the respective expert. As a rule, the bid shall be increased by 10% of the last bid. (See table of the bidding increments).

§ 2) The acceptance of a bid shall be granted to the highest bidder unless a hidden reserve has been agreed upon with the consignor of the item in question. Such a hidden reserve (also called limit or just reserve) shall be the minimum price under which the item will not be sold during the auction. This reserve will be disclosed upon request and after the auction only and may exceed the estimate. The auctioneer will in this case bid on behalf of the seller against all other bidders until the reserve has been reached. If a reserve is not reached during the auction, the auctioneer will knock down the item to the highest bidder at the final bid, but the sale will be conditional of the acceptance of this final bid by the seller. In this case the highest bidder shall be bound to his/her last bid for a term of 8 days starting with the day of the knockdown. If the winning bidder does not receive a written cancellation notice within this term of 8 days, the knockdown becomes unconditional and the sale is final. Typically, only a minority of all items in an auction have a hidden reserve.

§ 3) Most items shall be subject to differential taxation. A uniform surcharge of 25% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 30% of the final and highest bid in total. Items with added VAT are marked † in the online catalog.

§ 4) In the event of sales abroad, the value added tax will be repaid if the item is sold to a country which is not a member country of the European Union (third country), the legal requirements are met, and the proof of exportation is provided. The value added tax shall not be shown separately on the invoice.

§ 5) The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 25% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%, or the added VAT on top of the final price, when a lot is highlighted accordingly in the auction catalog). The company may grant an auction buyer a term of payment for the purchase price in whole or in part when this has been formally applied for in writing before the auction.

§ 6) In the event of a term of payment, or any payment delay, in whole or in part, the company shall be entitled to charge default interest (12% p.a.) as well as storage charges (2.4% pf the final and highest bid per month commenced) after 14 days upon acceptance of the bid. The item purchased at auction shall be handed over exclusively upon full payment of the purchase price including all costs and charges accrued since the acceptance of the bid.

§ 7) The buyer should take acquired items into possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKE, Sterngasse 13, 1010 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.

§ 8) The company shall be entitled to a lien on all items of the buyer irrespective of whether the buyer bought them within the scope of an auction or in free sale or the company secured ownership of these items otherwise. This lien shall serve to secure all current and future, qualified, limited and unmatured claims to which the company is entitled and which result from all legal transactions concluded with the buyer.

§ 9) The items received for auction will be exhibited and may be viewed prior to the auction. In doing so, the company shall give everyone the opportunity to check the nature and the condition of the exhibited items to the extent deemed possible within the scope of the exhibition. Every bidder shall be deemed to act on its own behalf unless it provides a written confirmation saying that it acts as a representative or agent of a well-known principal. The company may refuse bids; this shall particularly apply if a bidder who is unknown to the company or with whom the company has no business connections yet does not provide a security deposit before the auction. However, in principle there shall be no claim to accept a bid. If a bid has been refused, the previous bid shall remain effective.

§ 10) The company's experts evaluate and describe the items received for auction and determine the starting prices unless otherwise stated in the catalog or expert opinion. The information concerning production technique or material, state of preservation, origin, design and age of an item is based on published or otherwise generally accessible (scientific) findings concluded by the company's expert with the necessary care and accuracy. The company shall warrant to the buyer according to §34-38 of the AGB (Terms and Conditions) that properties are correct provided that any complaints referring to this are made within 45 days after the auction day. Subsequent complaints shall be excluded in principle. The company shall not be liable for any further information in the catalog and expert opinion as well. This shall also apply to illustrations in the catalog. The purpose of these illustrations is to guide the potential buyer during the preview. They shall not be authoritative for the condition or the characteristics of the pictured item. The published condition reports shall only mention defects and damage affecting the artistic or commercial value significantly. Complaints concerning the price shall be excluded upon acceptance of the bid. The company reserves the right to amend the catalog online prior to the auction. These amendments shall also be made public orally by the auctioneer during the auction. In this case, the company shall be liable for the amendment only. All items offered may be checked prior to the auction. These items are used. Any claims for damages exceeding the liability named above and resulting from other material defects or other defects of the item shall be excluded. When making the bid, the bidder confirms that he/she has inspected the item prior to the auction and has made sure that the item corresponds to the description.

§ 11) If a customer is not able to participate in an auction personally, the company shall accept purchase orders. These orders may be placed in writing via mail, e-mail, fax, www.zacke.at or a third party bidding platform. In the case of a purchase order placed by phone or orally, the company shall reserve the right to make the performance dependent on a confirmation from the principal communicated in writing. Furthermore, the company shall not be liable for the performance of purchase orders. Equal purchase orders or live bids will be considered in the order of their receipt. Bids which below the estimate shall be exhausted completely. Bids which do not correspond to the increments determined by the company (see bidding increment table) will be rounded up to the next higher increment. The table of these increments can be sent upon request. The written bid (purchase order) must include the item, the catalog number and the offered top bid limit which is quoted as the amount of the acceptance of the bid without buyer's commission and without taxes.

Ambiguities shall be carried by the bidder. A purchase order which has already been placed may only be cancelled if the written withdrawal is received by the company at least 72 hours prior to the beginning of the auction.

§ 12) The company may refuse a purchase order without explanation or make its execution dependent on payment of a security deposit. In the event of an unsuccessful order, such a deposit will be reimbursed by the company within 5 working days. Processing of purchase orders is free of charge.

§ 13) Every seller shall in principle be entitled to withdraw the items offered for auction until the start of the auction. Therefore, it is impossible to assume liability or to give warranty for the actual offering.

§ 14) Paid items must be collected within 30 days after payment. Items which have not been collected may be re-offered without further communication at the starting price from the recent auction reduced by 50%. Items which have not been collected within 30 days after the auction or for which the company does not receive any proper shipping instructions stating the type of shipping and the address of dispatch (independent of a possibly placed purchase order) shall be stored at the owner's risk.

Furthermore, the company shall be entitled to store items which have been purchased at auction and paid but not collected at the buyer's risk and expense, including the costs for an insurance, with a forwarding agency. It shall be understood that the provision concerning the re-auctioning of unpaid and paid but not collected items must also apply to items not exhibited or stored on the premises of the company. The ownership shall be transferred to the buyer at the time of handing over the issuing note.

§ 15) In the case of mixed lots with a starting price of less than EUR 350.00, the company shall not warrant for the completeness or correctness of the individual items within a mixed lot.

§ 16) A registration for a bid by telephone for one or several items shall automatically represent a bid at the starting price of these items. If the company cannot reach a bidder by telephone, it will bid the starting price on behalf of this bidder when the respective lot is up for auction.

§ 17) Payments made to the company by mistake (through the payer's fault) (e. g. due to miscalculation of the exchange rate by the payer) or payments made to the company for the same invoice several times shall be compensated in form of a credit note for goods for an indefinite period of time. The repayment of such payments in cash shall be excluded.

§ 18) Certain auction lots may exist several times (multiples). In such a case, the auctioneer may accept a second, third or even more bids from the underbidder(s). In this case, the text in the catalog and not the illustration shall be exclusively binding with regard to the warranty.

§ 19) The company reserves the right to assign to the buyer all rights and obligations resulting from the contractual relationship between the company and the seller by way of a respective declaration, as well as to assign to the seller all rights and obligations resulting from the contractual relationship between the company and the buyer by way of a respective declaration, in each case in terms of a complete assignment of contract with the result that the contractual relationship - following the submission of the aforementioned declarations by the company – shall exclusively be between the seller and the buyer, all of which is in accordance with the basic model of the commission agreement. Buyers and sellers shall already now give their explicit consent to this contract assignment.

§ 20) The place of performance of the contract brought about between the company on the one hand and the seller as well as the buyer on the other hand shall be the place of business of the company. The legal relationships and contracts existing between the company, the sellers and the buyers shall be subject to Austrian law. The company, the sellers and the buyers shall agree to settle all disputes resulting from, concerning and in connection with this contract before the territorially competent court of Vienna.

§ 21) The export of certain art objects from Austria shall require a permit from the Bundesdenkmalamt [Federal Monuments Office]. The company will orally provide information about art objects for which such export permit will probably not be granted at the beginning of the auction.

§ 22) Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction.

Private Estates and Collection Provenances

Augustus the Strong, King of Poland and Elector of Saxony
Peter and Kate O'Toole (1932-2013)
George F. Farrow (1916-2001), Greenwich, UK
Suzanne Henriette Marguerite Braley (1893-1970), Monaco
Roger Liechti (1934-2010), Switzerland
Dr. Ernst Senner, Germany
Dr. Ben Essex, UK
Dani & Anna Ghigo, Switzerland
Lady Camilla Panufnik, UK
Nellie Ionides (1883-1962) and Basil Ionides (1884-1950), UK
Mr. and Mrs. Sergeant, Ghent, Belgium
Solomon (1893-1987) and Hannah Shahmoon, New York, USA
Dr. Rainer Josef Kreissl (1924-2005), Germany
The Gerry P. Mack (1911-1992), USA
David Billings and Beverly Hall Billings, Nantucket, USA
Nicholas 'Nik' (1944-2012) Douglas and Christi Douglas, USA
Paul J. Jewell, UK
Paolo Bertuzzi (1943-2022), Bologna, Italy
Darwin Freeman, USA
John 'Moke' Mokotoff (1950-2022), New York, USA
Yvette Starck, Luxembourg
Jacques Grosbusch, Luxembourg
A. John Lippitt (1928-2019), Hampshire, UK
Dr. jur. Enno Paul Bracklo (1886-1963)
Karl Wilhelm Gerdhem (1868-1932), Sweden

◂ Provenance list starts on the inside front cover

Erich and Prof. Dr. Peter R., Himmelstadt, Germany
Dr. James H. Dew, Atlanta, Georgia, USA
Robert Ansteth, Honolulu, Hawaii, USA
Hinton Daniell Stewart (1835-1926), 6th Laird of Strathgarry, Perthshire, UK
The Zhirouzhai Collection
Madam Li Ai-Vee (1932-2021), The Chalet Yu Lan Collection, Switzerland
The Ghezzi Family Collection, Zurich, Switzerland
Richard 'Dick' Hardy, Hong Kong
Elizabeth Cooper Smith (1923–2011)
Tony Bernstein, Canada
Arlene and Richard Goldney
Sir Herbert Ingram, 2nd Baronet (1875-1958), UK
Betty Eisler (1926-2023), New York
Eliza Mellon, Philadelphia, USA
Dr. Richard Feldman, New York, USA
John Mauger Langin (born 1934)
Dr. Emil Hultmark, Stockholm, Sweden
Sir Mark Evelyn Heath KCVO CMG (1927-2005), UK
Dr. John Bannard (d. 2024), Nottingham, UK
Sten Krook (1920-2009) and Xenia Krook (1892-1988)
Dr. John Ross Sr.and Dr. John Ross Jr. (1928-2019)
Françoise Leroy-Laveissère, Paris
John Siudmak, London, UK
Prof. Dr. med., Dr. phil. Hermann Schröder (1902-1991)
The Degand Collection, Brussels, Belgium
The Walton Collection, Brussels, Belgium
Johannes Schaaf (1933-2019), Germany
Hugo Spriet, Dworp, Belgium
Robert Elton (1905-2001) and Sarah Burton Harrison Brooker

Albert Y.P. Lee (Li Erbai, 1930-2021) and Sara K.S. Lee
Murray Reisenstein
Rea Ernest (1890-1961) and Drucilla Clay
Ashley (1892-1974), San Francisco, USA
C. F. Turner
Dr. Joan Wasserman
Mary and George Bloch, Hong Kong
Barbu Kestenband (1938-2020)
The Quincy Chuang Collection, Hong Kong
Walter Haberthür, Pfaffnau, Switzerland
The William H. and Lily F. Diehl Collection, New York
Alexandre de Toulouse-Lautrec, New York, USA
Dr. Maurice (1865-1960) and Christophe Moussard, Lyon, France
Dr. Marius Van Den Hout, Bali, Indonesia
Olivier Maréchal (b. 1973), Belgium
Aldo Eggers-Laura, Denmark
Ravi Kumar, India
Alan Oliner (1925-2023), New York, USA
Maru Toshiro, Kamakura Art Co., Japan
J. Abraham Cohen, New York, USA
A. V. K. Murray, London, UK
Arthur J. Brown, Harrogate, UK
Jean-Marc Andral, Belgium
J. J. Klejman (1906-1995), New York, USA
J. C. Hans, Brussels, Belgium
Armand Heine (1818-1883)
Eskil Artberg (1886-1974), Swedish
Laszlo Nagy Szervei
Sam and Myrna Myers, Paris, France
Daniel Beale (1759-1842)

The Mujintang Collection
Lieutenant Colonel William Roy Hodgson, CMG, OBE (1892-1958)
Major Henry Ferdinand Stanley (1911-1997)
Tao Duanfang (1861-1911)
Arthur Huc (1854-1932) and Marcel Huc, France
F. Bailey Vanderhoef Jr. (1913-2008), Ojai, California, USA
Brigitte Shelswell-White, Bantry House, West Cork, Ireland
Oberst Roth, Lenzburg, Switzerland
Seiji Masuda, Japan
Günter Flad
M. Loneux, Liège, Belgium
Alain Kotlar, Paris, France
Giovanni Testori (1923-1993)
Alain Pierre Toubas (1938-2021)
Angelo Balzer, Italy
Wallee Padungsiriseti, Bangkok, Thailand
Armand Trampitsch (1890-1970), Paris, France
Benjamin Stinson, Palm Springs, California, USA
Le My Hao, Ho Chi Minh City, Vietnam
Professor Ferdinando Cappelletti, Rome, Italy
Rolf, Lord Cunliffe (1899–1963)
Jan and Maryla Bayer, Melbourne
The Yantra Collection, Kathmandu, Nepal
The Château de Villiers in Mantes la Ville, France
The Hôtel du Palais Biarritz, France
The Cloud Contemplation Studio Collection, USA
RR Collection, Belgium
LP Collection, Paris, France
H. G. Collection, London







ZACKE

SINCE 1968

1010 VIENNA AUSTRIA
STERNGASSE 13

Tel +43 1 532 04 52 . Fax +20
E-mail office@zacke.at

www.zacke.at

